

A NIMECO

Summer 1996 Number 3

The official magazine of the
Japanese Animation Society of Hawai'i

Animation Cel Care, Part II:
What to look for in a good cel

Anime Events in Hawai'i
D.O.G.S. & Hawai'i Hobbies Fair

Whose Fault?
Mike Tatsugawa's start in anime

Akazukin

cha
cha

PLUS: Comic, Animation and Game Reviews!

HAWAII'S ANIME CONNECTION

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LEAH HERNANDEZ
96

Who's That Girl!?

Some of you may be asking, "Who is that girl that shows up throughout the Animeco?" Ha! Well wouldn't you like to know...

[Whap!]

OK, OK, her name is *Annie May Hitaka* and she's the ... adorable mascot of the **Japanese Animation Society of Hawai'i**. She's held that job since December 1991 when JASH voted her in. Over the years she has gone with us to various conventions, thrown her brother in an orphanage and consumed many plate lunches.

She's just a typical local girl of Japanese/Irish ancestry. Going to Ka'a'awa High School (home of the Humuhumunukunukuapua'a, the state fish) her life has been full of strange events.

Name: Annie-May Hitaka

Height: 170 cm

Weight: CLASSIFIED

Blood Type: B+

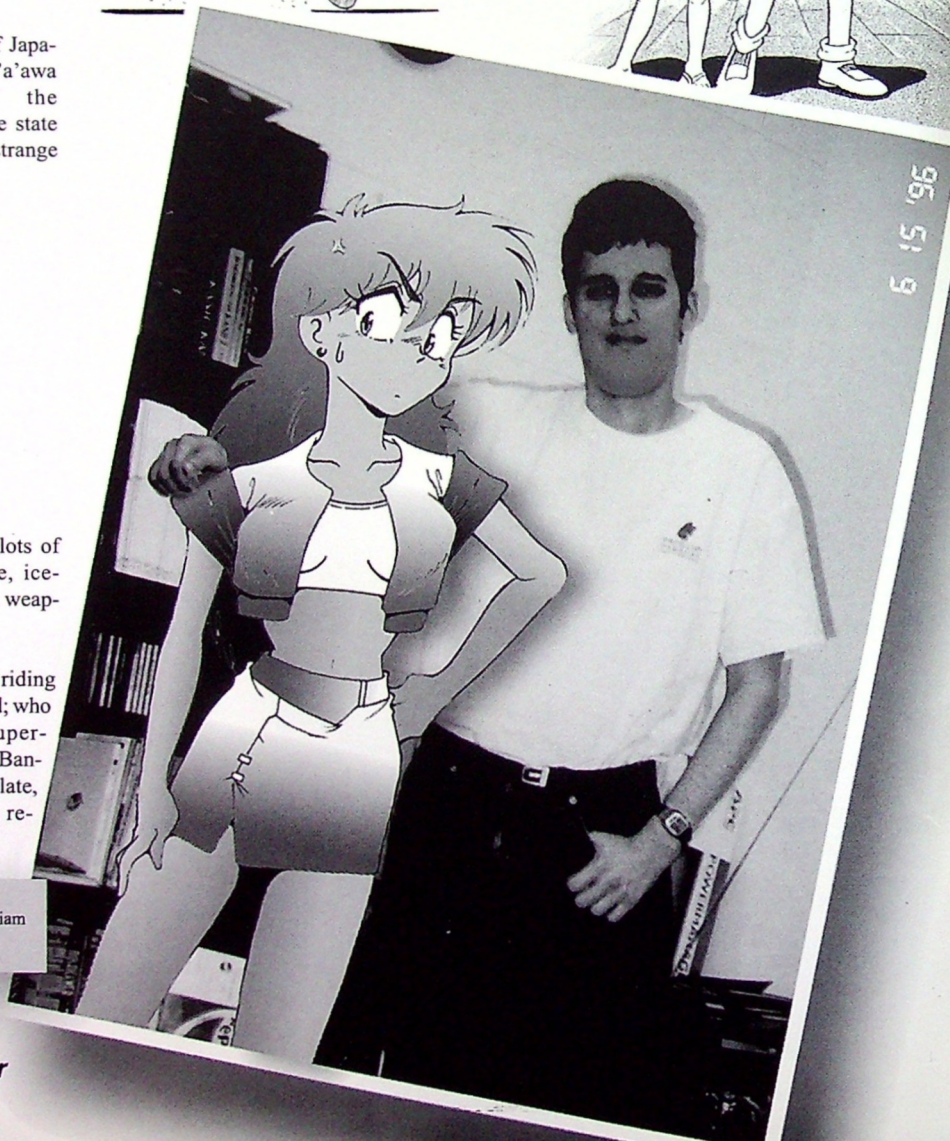
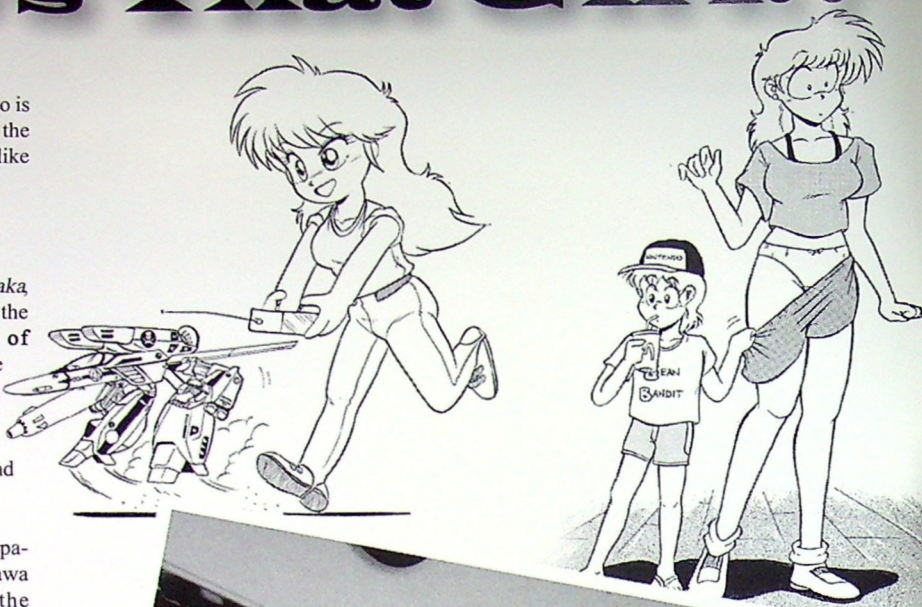
3 Sizes: 83-52-81

Birthday: May 17th

Likes: Cute anime guys with lots of grease in their hair, chocolate, ice-hockey, cooking, high-explosive weaponry and cute fuzzy things.

Dislikes: Being drawn badly, riding "The Bus", my little brother (Brad; who is loud, obnoxious, has a Super-Soaker™, and thinks he's Bean Bandit), people who steal my chocolate, and dictators of authoritarian regimes.

Our loveable mascot, Annie Hitaka, volunteering for a staff photo with William Hols, *Animeco* publisher.



Foreword

Subbing or dubbing?

This debate goes back quite a few years now, and continues still.

All of us have opinions about it (our contributor Vid-Kid takes a stand in this issue), and there seems to be no middle ground. The "subbers" think of themselves as purists, who maintain that the only way to watch anime is in the original Japanese, while the "dubbers" claim that reading subtitles distracts the viewer from the action on the screen. The problem, of course, is that both sides are right.

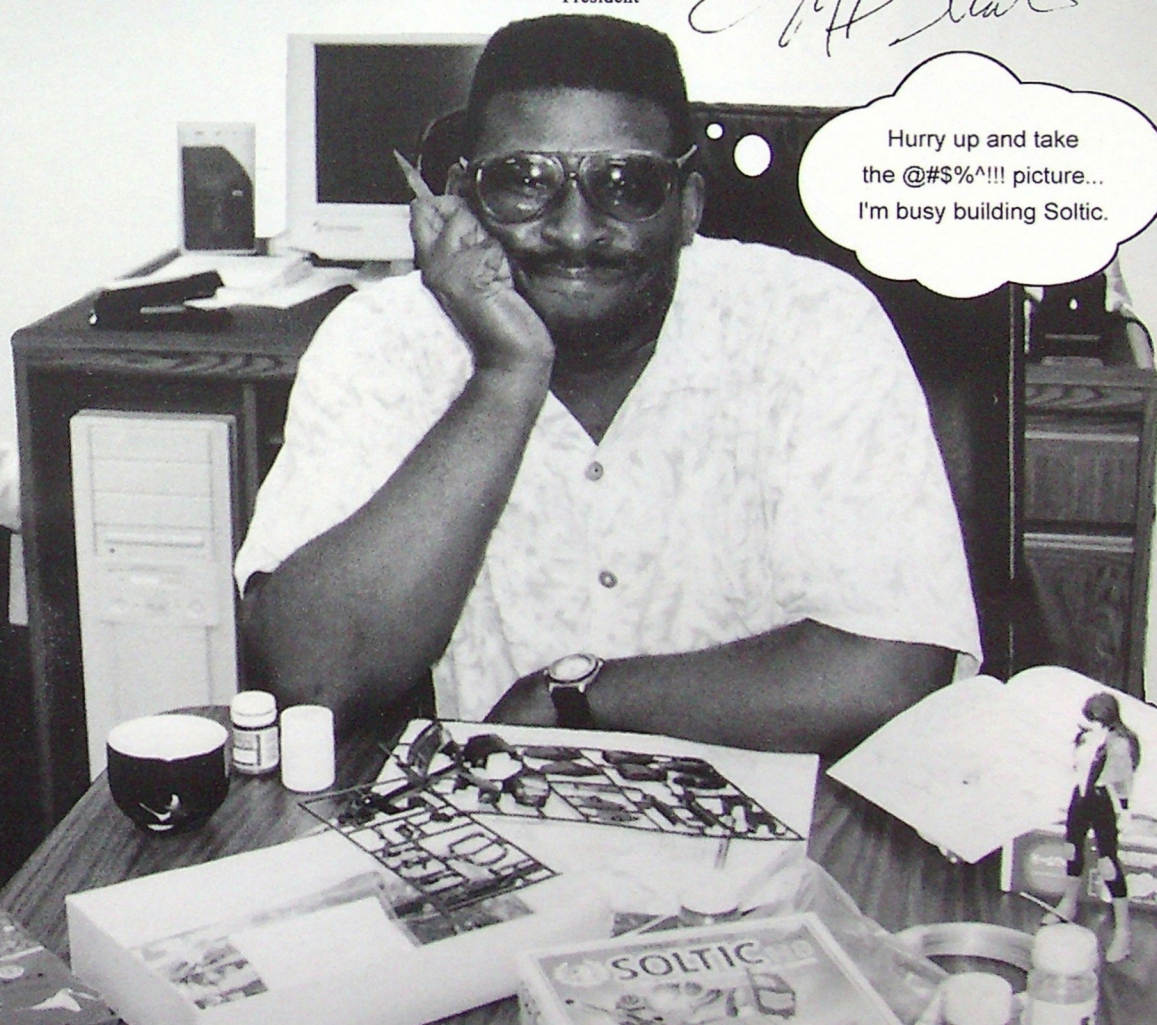
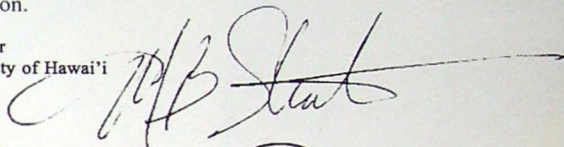
Meanwhile, the production companies continue to give us a choice. Pioneer LDCA, Manga Entertainment, AnimEigo, and Central Park Media especially go to some lengths to give us the anime we want, however we want it. We'll soon be getting the classic TV series *Votoms* and an all-new *M.D. Geist*; in fact, we Western otakus are fast approaching the level of variety our counterparts in Japan get. And with productions like *Dragonball* and *Ghost in the Shell*, we're finally becoming too important a market to ignore.

Now ... what are we going to do about it?

Write to the companies! Write to the producers, and the networks, and your local stations. Let them know what you want to see, and when you get those shows, watch them. We should not let them give us what they think we want; Sandy Frank's interpretation of *Gatchaman* set anime in this country back several years (and he's done it twice!). One of the most popular shows in the history of anime has never appeared on American TV—its fame spread by word-of-mouth and videotapes. Imagine how many more people it would have reached if it had had a 7:30 PM time slot on Mondays! I believe that even bad anime is better than no anime at all, but we no longer have to make that choice. Be courteous, but be clear; if you want to see *Ideon* or *Sailor Moon R*, say so. The producers do pay attention.

Besides, Sandy Frank is still out there.
Have a nice summer. Aloha!

Milton Streeter
Japanese Society of Hawai'i
President



Hurry up and take
the @#\$%^!!! picture...
I'm busy building Soltic.



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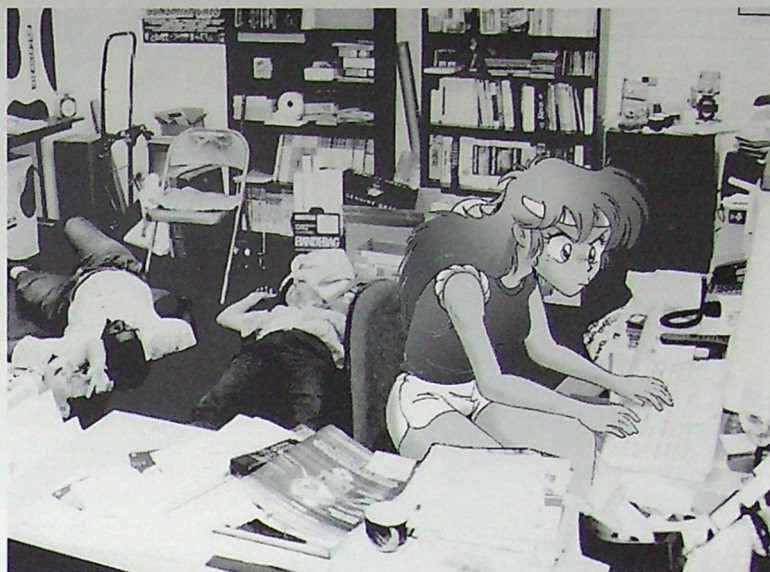
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Animecocreww collapses at the sight of Japanese Animation Society of Hawai'i mascot, Annie, hard at work on the summer issue.

HELP US!

As ANIMECO will be dedicated to the fans of Japanese Anime and Manga, we will also need your support. If any of you wish to write articles or supply original artwork we will gladly accept them for review. Please remember that any submission you make will not be returned, so send us only a copy. Articles, once accepted, will be paid for at the rate of 3 cents per word after editing. That's our count, not yours. For any submission (art or text) that is used, we will send you a free copy of the issue it appears in as well as a letter of gratitude suitable for framing. Impress your friends and prove to your relatives that you don't just sit around watching "cartoons" all night, send all submissions to:

ATTENTION ALL ANIME CLUBS!

Sure Animeco is the Official Magazine of the Japanese Animation Society of Hawai'i, but we would like to help other clubs too. If any of your organizations would like a bit more national exposure or would like to comment freely on the events happening in the world of anime and manga, Animeco has a deal for you. Clubs will be given advertising space in a special quarter page format at a special club rate. Your organization can do with it as you please (more or less). Show off your club, tell why a certain subbing company sucks or does the best job in the industry, the choice is up to you. Only clubs and non-profit organizations will be given this opportunity so write today for details!

ANIMECO

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Letters

Have you got a complaint, comment, correction, artwork or just a thought you'd like to share? We'd love to hear from you. Send all correspondence to:

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fax to:
(808) 942-0277

or e-mail:
whols@aloha.net
or
animatsuri@genie.com

Animeco reserves the right to edit letters for clarity and length as necessary. Any e-mail or letter sent may be printed unless otherwise noted in letter.

From: Gokou3@aol.com
Subject: Konichiwa

Hello, I just got your Spring 1996 issue of Animeco, and it was great, especially the Dragon Ball article. I just wanted to know if I sent a drawing, could I make a photocopy of it and send it to you. If I did would it be in your up coming picture or would it be selected from other fan submitted art. -Sayonara, Gokou 3

Robert D'Antoni
Bellrose, NY

Glad you liked our Spring issue! Fan art will most likely be placed here in the letters section unless you can read our minds on what we have coming up next. ^_-

To answer your other questions: Yes, here in Hawaii Dragonball & Dragonball Z are still being shown in subtitled format on a Japanese pay channel, NGN. If you have any Japanese TV stations in your area try to see if they can pick Dragonball Z from NGN.



To JASH or whoever,

I'm just wondering about the article on the cels. Where can I get cels? If they are selling them in the islands, where?

Thanx,

Darryl K. Pavo

There currently isn't any place here in the islands where you can get any anime cels although there are a few stores here that sell American animation cels. Anime cels can be gotten mail order from such companies like Investment Gallery. You can check out their ad in this issue.



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Yup, you can subscribe to our quarterly anime connection. Just send us the information we ask for at the bottom, along with a check or money order for \$16 payable to Limelight Publishing Co. (US funds only. Yes, Hawai'i IS part of the U.S.A.).

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#1 Winter '96
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fan art

Hey!

I just checked out your second issue, and so far you guys are doing a great job!

Umm, anyways, here's a picture I created with a program called Photoshop on my PC. It wasn't copied or scanned. I spent weeks doing it -pixel by pixel! In case you didn't figure it out, it's Gally -you know, from BATTLE ANGEL (my favorite anime).

Well, hope you like the pic, and keep up the good work!

Sincerely,

Eddie Tewart

P.S. I'm graduating from U.C. Berkley (yipee)! Later!

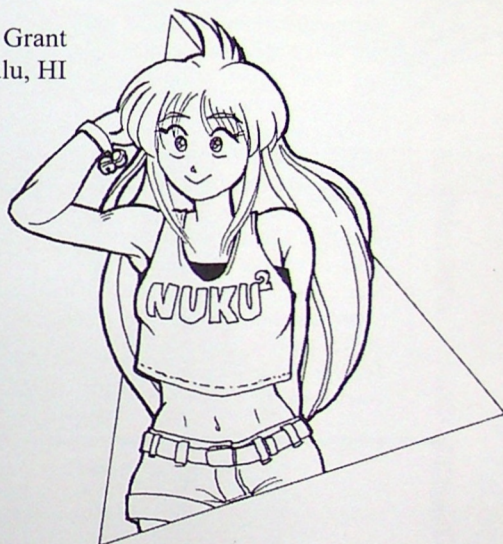
Thanks for the artwork! Sorry we couldn't print this in color, since it looks real good that way. Oh, yes, of course we recognize Gally from Tears Sign Gunnm (the original Japanese title).



Lori Grant
Honolulu, HI



Robert D'Antoni
Bellerose, NY



WHAT'S THIS? by Eric Kihara

A guide to Japanese Animation Society of Hawai'i's Programming

Hey readers! Summer is here and it's already way too hot. The Anime is even *hotter* in the upcoming months so hit the beaches, enjoy the surf and we'll see you at the air-conditioned meetings!

Armitage III -

The final episode of the series brings Armitage closer to the secret of her creation as she locates and faces the designer of the thirds, her "father". The purpose of the thirds and many other questions need to be answered and Armitage is going to find them.

Cat's Eye -

This series from Japanese television several years ago follows the adventures of three sisters who also happen to be the infamous cat burglars known only as Cat's Eye. They are searching for pieces of art stolen from their father in hopes of finding their father's whereabouts. This is complicated by the fact that the middle sister, Hitomi, is currently involved with the police officer in charge of catching Cat's Eye. It should be noted that this is by Tsukasa Hojo who created City Hunter (which came after this series).

Captain Future -

I could do this big description of this show, but out of sheer laziness I'll tell you to go check out your winter 1996 issue of the Animeco which has an extensive review done by Milton which is far more detailed than anything I could write here.

DNA2 -

This is the continuing adventures of the time-traveling DNA operator Karin Aoi as she tries to correct the mistake she made by shooting poor Junta with the wrong DNA adjuster. In this episode, Karin tries to get Junta and Ami together in order to prevent his reversion to the Mega-playboy.

Dancougar -

More adventures of the Beast Mecha Squadron as they fight the evil Mgeh empire to free the earth.



© T. Hirohisa

August

Dancougar Eps.6
Gokuu Midnight Eye
1&2
Armitage III, pt.4
DNA2, #4

September

Dancougar eps.7
Captain Future
Natsuki Crisis 1
Cat's Eye

October

(Halloween Special!)

Wicked City
Urusei Yatsura
(two episodes)

Gokuu Midnight Eye -

From the mind of Buichi Terazawa comes this fast paced action adventure show. Gokuu is a private detective who is saved by a mysterious voice who gives him a cybernetic eye which can connect to any computer in the world (bypassing security systems) and a stick which can extend to an almost unlimited degree. Not a show for kids, but very exciting and well worthwhile.

Natsuki Crisis -

From the creator of *Bastard!*, *Natsuki Crisis* is about a high school student and her adventures fighting an evil organization from another school. Natsuki is in the martial arts club and is very good. As is to be expected from the creator of the series, this show is full of beautiful women, extraordinarily muscular men and lots of macho posturing mixed in with a lot of irreverent humor.

Urusei Yatsura -

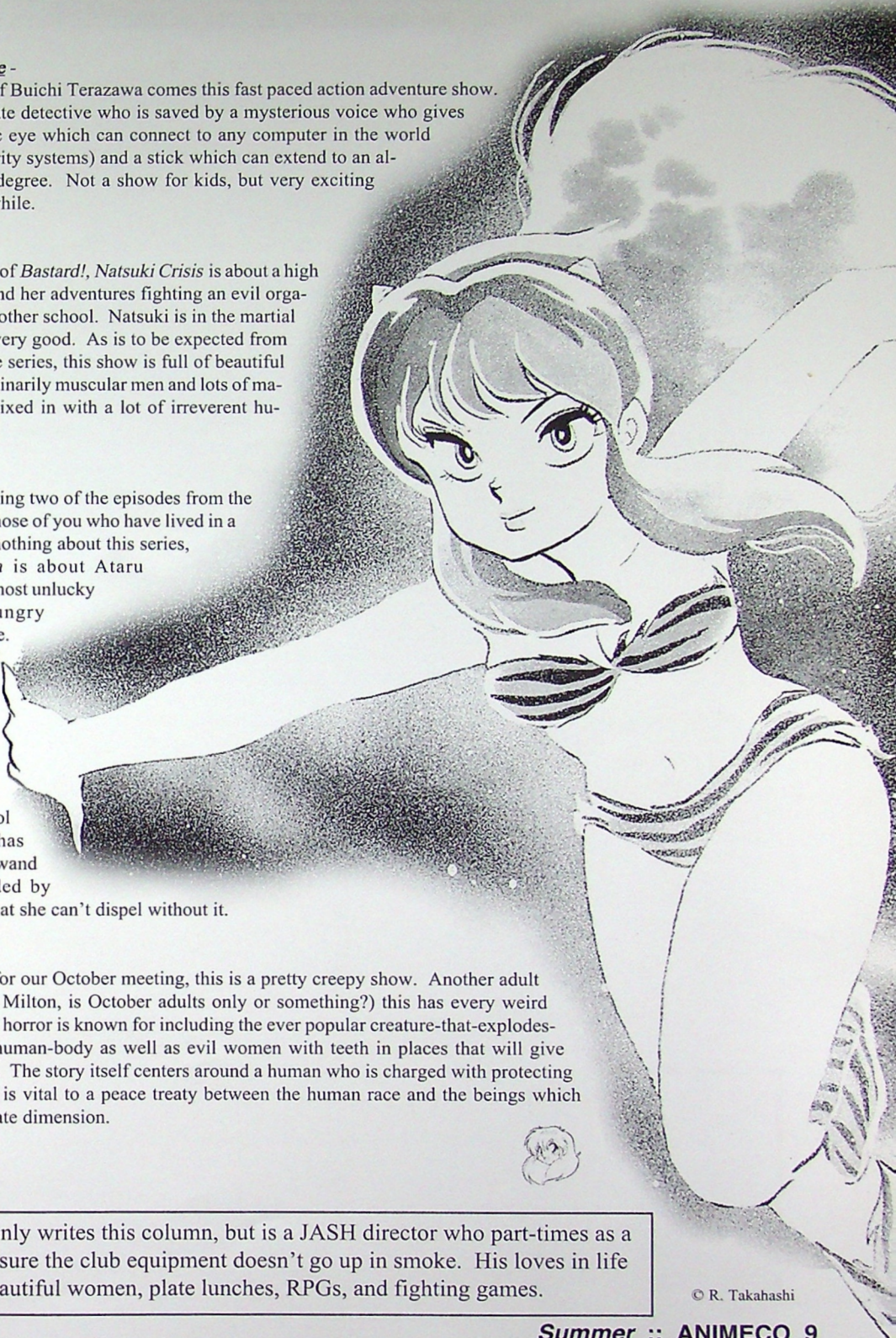
We will be showing two of the episodes from the TV series. For those of you who have lived in a cave and know nothing about this series, *Urusei Yatsura* is about Ataru Moroboshi, the most unlucky and woman hungry man in existence. In the featured episodes, Ataru runs into a cursed young woman who brings rain. Lots of it. In the second, the school nurse, Sakura, has lost her priest's wand and is surrounded by various ghosts that she can't dispel without it.

Wicked City -

A perfect show for our October meeting, this is a pretty creepy show. Another adult only show (hey, Milton, is October adults only or something?) this has every weird thing that Anime horror is known for including the ever popular creature-that-explodes-messily-from-a-human-body as well as evil women with teeth in places that will give guys nightmares. The story itself centers around a human who is charged with protecting an old man who is vital to a peace treaty between the human race and the beings which inhabit an alternate dimension.

Eric Kihara not only writes this column, but is a JASH director who part-times as a techie by making sure the club equipment doesn't go up in smoke. His loves in life are anime with beautiful women, plate lunches, RPGs, and fighting games.

© R. Takahashi



Anime Even

A Day for D.O.G.S.

A Moderate gamer's view at
a not-quite-so-moderate event.

—Ross Yoshino

As I stood there wondering what was happening, a battalion of marines stormed over the hills, firing their weapons and letting loose a barrage of napalm and rockets aimed towards the foe. I turned to seek shelter: only to witness an armor column being razed by a flight of jets. I scrambled away... right into a knife-wielding, blood-thirsty mob. Just as I thought things could not be worse, I looked over my shoulder, right into the eyes of the cutest police woman I've ever seen. I sighed with relief just as she said, "You're under arrest!"

No, this is not a retelling of a bad acid trip nor does this mean that I forgot to check the expiration date on that carton of milk. It is just another typical gaming event put together by the D.O.G.S. (Dedicated Oahu Gamer's Society). *RAVEN'S BLUFF REVISITED* is the second D.O.G.S. event this year and boy did it impress me.

Held at Schofield Barracks on February 24 - 25, the event included games from *Advanced Dungeons & Dragons* to *Warhammer*. There even was a *Magic: The Gathering* tournament going on. Unlike the more major gaming events like GENCON and others like it, *RAVEN'S BLUFF REVISITED* would not overwhelm the beginning player nor would it scare away the moderately curious. It offered a more welcome atmosphere and made new players feel right at home with the veterans. (Personally speaking, I was surprised how everyone was more than willing to take the time and help explain the rules to the greenhorn until he/she understood it well enough to keep the game going.) And the open gaming invitation means that anyone with a game can occupy a table and draw a crowd into their own little world with little or no trouble.

Another aspect that the beginner will find surprising is the detail that some of these gamers place their effort into.

Many a game-master glowed with pride as he/she pulled out a lead miniature so finely crafted and painted that it looked better in an art gallery than a mock battlefield. Try it yourself, go to any Gaming Convention/Event and ask the Game-master if you could look at their miniatures. If you're lucky, they will let you look at it without the surveillance camera, ID, and contract to replace any damage pieces (ok so I may have exaggerated on that one... but not by much.) You will be amazed at the skill it took to refinish, touch-up, and paint these little... VERY little... pieces of lead.

For all participants, the D.O.G.S. events also provide food (fresh off the grill) and drinks along with non-stop gaming action and if none of the games currently running suit your style, then the gamer-at-rest can always sit back and relax to the non-stop programming provided by the Japanese Animation Society of Hawaii. (Which, if you haven't guessed, was referenced by the police woman in the intro to this article... [whistle] wot a babe...) What has J.A.S.H. got to do with D.O.G.S.? Dunno, but when one is waiting for their own game to start, there is no better way to kill time than by watching Anime on a LARGE screen TV.

Anyway, speaking as a moderate Gamer, If you wish to try new areas of role-playing and strategy games, I would suggest any of the D.O.G.S. events. Not only will they teach you the game, they don't shut you out because you are not a member nor do they make you feel like an idiot for not knowing how far a 85 ton 'Mech can run. I liked the personable atmosphere and the great patience the game-master had while teaching me the mechanics to the *WARHAMMER* strategy games. (Boy! Those orcs breed like flies...)



Some of America's finest at war...well, simulated anyway. The D.O.G.S. event brings gamers on the grounds of Schofield Barracks located in Wahiawa, Hawai'i.

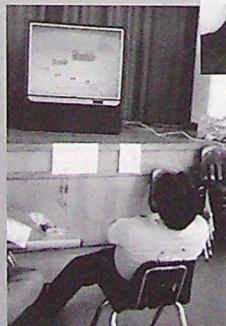


Vice President of JASH, Russell Iwasa, and techie, Ross Yoshino monitor the anime shows from their table during the D.O.G.S. event.

"See what happens when you use SRMs against a Battlemaster?" sayeth mech guru Milton Streeter. "I knew that..." replies Eric Kihara. (right)



JASH Director Eric Kihara looks on as he checks the projection TV before doors open. (left)



ts in Hawai'i

Hawai'i Hobbies Fair '96

— Milton Streeter



The bruddahs of JASH posing in front of the booth after a long set up night. Materials for the booth were all contributed by members and directors of JASH. *Animeco* publisher, William Hols, sneaks in a quick promo for his 'zine (far right).



JASH was given, not one, but TWO areas to promote their club. Pictured above is the 'viewing room', set up with a large screen TV that ran nearly two days straight. JASH directors frantically put up posters for looks.



JASH's attendance accomplished many things, especially reuniting former members that lost contact with the club for years.

March 30, 1995 was one of those fairly rare days in Honolulu; lots of low clouds and some rain. But we JASHERs were undaunted by the weather, for we were on a mission. Under the auspices of the Honolulu Jaycees, we were at Arthur W. Radford High School for the Hawaii Hobbies Fair. We'll let the reader guess what our declared hobby was.

Most of the action took place in the school cafeteria. Some two dozen groups were present, and quite a few dealers as well. The organizations there included the Dedicated Oahu Gamers Society (D.O.G.S.), Airsoft Hawaii, the International Plastic Modelers Society (IPMS), Pearl Harbor branch; and The Last Outpost, the local Star Trek club. All of them had booths in the cafeteria, and some, like IPMS and ourselves, had rooms of our own in nearby buildings on the school grounds.

JASH's booth was decorated with posters—the large ones of Lum and Belldandy were real eye-catchers. We also had a table with anime toys and other merchandise on display, as well as club T-shirts, which were for sale. Both versions of *Voltron* were there; that is to say, *Golion* and *Dairugger XV*. Their size and colorfulness also attracted many to our table. We also had a VCR and a small TV, running continuous video clips. One of those videos was a series of opening titles for anime shows as long ago as 1976; it brought gasps of recognition and comments like "I remember that one!" from a number of people. Others wanted to know "Just what show is that, anyway?" and of course we were happy to tell them. Our designated room had additional posters on display, as well as a big-screen TV. Throughout the fair, we had programs ranging from *Silent Mobius* and *Sailor Moon S* to *Fatal Fury* and *My Neighbor Totoro* playing in that room.

R/C Hawaii had a display of their assorted vehicles in the parking lot, and even staged a race later that first day. To see

those cars racing along at 30 mph (in real scale) or better was quite dazzling, and it got even better when they zoomed over the speed bumps out there; there was a real danger of them crashing, and at least one of them did.

The members of AirSoft Hawaii like the thrill of shooting air-powered pellet guns. They claim their sport is less expensive to play than paintballing or Laser Tag, and doesn't cause the massive bruising that often comes from paintball. Besides, their guns are usually replicas of real automatic weapons, and theirs are "hopped-up" for greater range. They have both equipment and access to a safe place to play. I personally got a chance to fire two of their weapons, and could almost feel the hair growing on my chest! ;)

But perhaps the most distinctive group at the Fair was The Horde, a society which lives and acts the life of a Mongolian encampment of the 12th Century. They are very similar to the Society for Creative Anachronism (SCA), and have participated with them at various times. During the weekend, the Horde had demonstrations of archery contests and mock battles as well as displays of weapons, armor, and crafts.

Meanwhile, the D.O.G.S. held a *Magic: The Gathering* tournament, and held an auction of games, toys, and even rare comics in order to help raise money for the school. Other card games were also present, as well as more three-dimensional ones such as *Warhammer 40,000* and *Battletech*.

Although our viewing room was never full, it was never empty either, and we generated enough interest in ourselves to bring in several new faces at our monthly meeting. At the Hawaii Hobbies Fair, things were bought and sold, comics were read and videos watched; it was almost like a convention. In the end, some 3,000 people came, and certainly some of them learned about hobbies they never knew before. We were glad to be part of what is expected to be an annual event. Oh, yes; the weather was fine on the second day.



The Care and Handling of Animation Cels

or

Great — I've Got One, Now What?

Part 2

by Curtis Hoffman

What To Look For In A Good Cel:

If you are buying a cel as an investment, there are certain guidelines that animation collectors follow that you should be aware of. The generally accepted attitude holds that the best cels are ones where a character is positioned in the middle of the cel, facing the camera, with the eyes open, in a full-length pose, with the matching background art. If the feet are cut off, the eyes are partially closed, or the character is too far to any edge of the frame, that cel is considered to be inferior. However, close-ups of the face and shoulders are also considered to be good for a full-on, or 3/4 profile, with the eyes fully open, and mouth closed. Of course, if the

character(s) is in an interesting pose, or is in the middle of an unusual action, this is also considered to be desirable.

If you can get the original background, DO SO. Otherwise, feel free to present your cel with any home-made background (or colored paper) as you see fit. Also try to get the pencil drawings, if available.

Any scratches directly on the cel, folds, creases, smears, or cuts will devalue the cel. Also, if the cel has paint stuck on it, or ink that doesn't belong, this should be removed by a professional before mounting or storage (keep in mind that this will cost money, and doing it yourself may cause more damage to the cel than not, so this cost should be figured as part of the actual purchase price). Check, too, for places where the paint has flaked off.

Another problem that I have seen lately are jagged-looking photocopy lines. Originally, the outlines of a character were carefully hand-inked by humans, but now they're just transferred to the cel via photocopy. The result is a line that has rough edges, and is broken rather than continuous. Many of the anime cels I've been looking at have photocopy lines that look so bad as to detract from the rest of the picture. (This probably means that the photocopy machine used was either very cheap, or needs a cleaning). It's best to have a crisp, thin black ink line, or even better — outlines inked in using shades of color matching the neighboring patches of paint.

Close ups of anime characters in cels(left) are considered very good candidates for value and high price tags.



A-ko in the center of the cel in a running pose(above) complete with its original background and airbrushed special effects would normally command a high price, whereas A-ko sitting offcenter in her underwear picking her nose(below) minus the background will not.

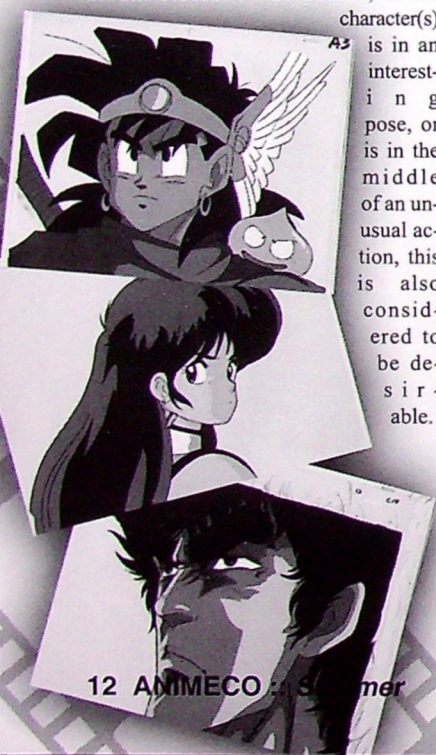


If you simply want to buy a cel of your favorite character, you're probably going to ignore the above guidelines, and will just purchase whatever you can find and afford. Keep in mind that if you decide to sell your artwork at a later time, you may be doing so at a loss.

However, you're the one that has the final word on matters of taste, so go ahead and get whatever appeals to you, regardless of what other people might like, or suggest.

Artwork As An Investment:

Caveat: As with anything, animation artwork has a value as long as the



series, movie, or director remains popular. And while at least one person wants to buy your artwork for more than you paid for it. When the popularity fades, the value will decrease. Further, while demand exceeds supply, you can dictate your own terms. Therefore, if the market is flooded with cels for one show, or there are simply too many shows in the market compared to the number of investors, the value of a cel will drop to nothing. Which means, animation is one of the riskier forms of investment. Especially since tastes change, and what you think is valuable may turn out to be completely worthless at a later date.

In the traditional world of American animation collecting, serigraphs and lithographs are an artificial market. Any company that printed up a limited number of copies of a given lithograph, may choose to print up a second run and thereby destroy the resale value of the first edition. Also, the only reason a given litho increases in value is that other people want to buy one at the higher cost. If the market loses interest in a given litho, you may not be able to sell it at any price.

Personally, I won't touch a litho or serigraph, but other people buy them because of the unique poses and/or settings, and because the initial purchase price may be lower than that of an original production cel.

Storyboards can easily be photocopied, so be careful of paying too much for a copy. If you can find the original pencil version, you probably won't be able to afford more than 5 or 10 pages out of the 200 to 300 pages used for a standard movie. This is again a matter of personal taste, but the one rule to follow is: make sure that the pencils aren't smeared, and the paper is in good condition. Because there's only one original storyboard per movie or TV episode, they can be very expensive, and are a good investment as long as the given show or movie remains popular. Also, the storyboards get handled a lot when the story is being developed and altered, so the paper will eventually get roughed up.

Model sheets are more valuable than pencil drawings, as long as the model sheet can be authenticated (after all, it is one of several copies, and what can be copied once, can be copied any number of times) and they are in good condition.

Pencil drawings normally have no real value. UNLESS, they are drawings of very popular characters from very popular shows, where the cels are no longer available. A pencil drawing of Ayukawa from KOR could be sold for upwards of \$600, if it were a good pose, and you could find the right buyer.

Backgrounds are valuable only when paired up with the matching cels. However, in many cases, the background may be nothing more than some speed lines, and can easily be replaced with a photo of the men's room in the JFK Airport.

Production cels can range wildly in value, depending on: whether the pose is bad; the character is too small; it's not a popular character; it's not a popular show; you have the matching background; etc. A boring cel isn't worth \$5. A cel of the Dirty Pair could be worth more than \$500. And as time passes, the number of available cels will drop for each show — either because of mishandling, destruction, or simple demand. The result being that if a show is no longer being made, the supply will naturally drop independent of demand.

Forgeries:

Animation art is very easy to forge. And it's a real problem when you realize that a Disney "Little Mermaid" cel can go for \$7000, and can be forged at a probable cost of \$100. While no one is going to forge a cel of Mary Bell, there is a greater possibility for making a profit from an Orange Road, City Hunter, or Totoro imitation.

Keep this in mind when someone



Though guidelines put value on cels with characters in the middle of the cel in a full-length pose, action scenes and unusual poses are considered desirable.

If you simply want to buy a cel of your favorite character, ignore the guidelines, and just purchase whatever you can find and afford!



has priced an amazing find ridiculously low, or they have a cel that is absolutely impossible to find anywhere else. If it's too good to be true, it's probably a fake.

It's easier to spot a forged "Bambi" cel (the paints used in the fake may be too clear and vibrant, the cel may not be aged and discolored enough, or the registration holes may not have been in use at the time the film was made). Faked anime cels are much harder to spot, and most anime studios do NOT stamp their cels for authenticity.

Maybe they should start.

So, just be careful.

Summary:

Animation art is animation art, regardless of whether it's a cel of Scooby Doo, Hammerman, Bugs Bunny, Mickey Mouse, or your favorite giant robot. The guidelines for handling, storage, and presentation are the same. If you have any questions, feel free to ask in rec.arts.animation, or go to the nearest animation art gallery and ask for advice there. But, using simple common sense won't hurt i.e., "will letting my little sister, who's covered in jam and dog hair, play with the cel be a problem?"

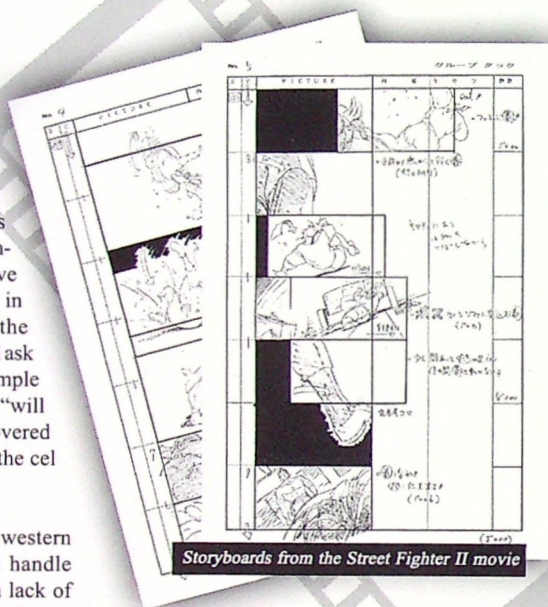
On the other hand, most western animation art galleries won't handle anime cels (either because of a lack of interest, or the preconception that there's no money in that market), so they are NOT necessarily the best places to go for re-selling your art, or for getting them assessed. For that, you're better off finding someone who collects anime cels, or try to re-sell your artwork at a convention. (Which may cost you more money than you'd like.)

In any case, treat your cel like the work of art, and slice of anime history that it is, and it'll last for a long time. As long as you enjoy what you've purchased (or were given) it will have a value completely independent of what

other people think.

If you have any other questions, or want to learn more about the process of creating animation, or in handling your cels, there are several books that will help. Disney's *The Illusion of Life* is good. For other titles, ask in rec.arts.animation, or just go to your nearest library, big bookstore, or art supply shop and start looking on your own (which is a great way to learn more about the history of western animation, as well.)

Definitions:



Storyboards from the Street Fighter II movie

Storyboard: A bunch of sheets of paper with little panels that contain the basic action of the film, suggestions for character positioning and action, and accompanying dialog. If you can get your hands on the original pencil copy of the storyboards, you'll have a one-of-a-kind original. It's very easy to photocopy these, so Xeroxes aren't worth much.

Model sheets: Sheets of paper that contain standardized drawings of each character in a variety of poses. Each animator will get a batch of Xerox copies, so

it's not likely that you'll find the pencil originals. But there will probably be a studio stamp on the sheet to authenticate it.

Pencils: AKA Pencil Drawings: These are the products of the animators, who are drawing on stacks of large, thin sheets of animation paper. Most pencils are very crude, sketchy drawings that are intended primarily as guides for the action.

Pencil tests: The pencils are placed under the camera (originally for film, but increasingly for video tape) and shot to ensure that the basic action is what the director wants, and that there aren't any drawings that are seriously misaligned from the rest of the batch.

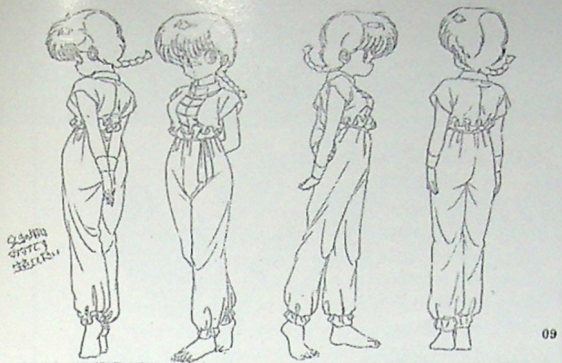
Scene and sequence numbers: These are the little codes written in one corner (usually the upper right) used to indicate the order of the pencils and cels. Each studio may have a different way of identifying its scenes (and the different elements, called sequences, that make up each scene). But, if the cels were to all fall into a pile on the floor, they could be put back into order by using the codes just like you would page numbers.

Finished pencils: AKA Cleaned up pencils: Once the pencils have been approved, they are passed on to the assistant animators to

be cleaned



Sequence numbers off a Macross II cel



Model sheets of female Ranma from Ranma 1/2

up, and drawn to comply with the model sheets. A second pencil test may be shot at this stage. Also, the animator, or assistant director, will write in the color schemes for the painters to follow, as well as special directions for the inbetweeners (such as "a slow pull-out", where the character is changing in size, but the camera holds its position.)

Inbetweens: These are just more cleaned-up pencils, but the difference is that the animators only draw 1/4 to 1/8 of the actual images, (which are called "extreme poses") and the rest are drawn by the "inbetweeners" by a process of interpolation (following the orders of the animators) such as the above-mentioned "slow pull-out".

Cel: AKA Production cel: A clear piece of plastic, on which the paint is applied. Also refers to the finished piece of artwork. Normally, one character will be placed on one cel each, with moving objects and vehicles being painted on separate cels. There are two universal standard sizes of cels in use: "12-field," and "15-field." You'll usually find 12-field cels for TV shows, while 15-field cels are used to show more detail for a given shot, generally for movies if necessary. (As a guide, a 12-field cel is about 12" by 9". A 15-field cel is 15" x 13". More or less.)

Multi-cel set-ups: A fancy phrase meaning that more than one cel was used for a given shot. If a scene includes three people walking in different directions, each character will be on a different cel.

Also, in the character is talking, his face may be on one cel, and his eyes and mouth on another. This way, the animator only needs to draw the face once, and the mouth only 3 or 5 times. As a general guide, the more cels used for a scene, the darker the bottom cel will appear, therefore few set-ups will have more than 5 cels: because of the darkening effect, complexity, and work involved.

Backgrounds: While the characters and moving objects are on different cels, the background picture will generally be a water-color, or oil-based, painting on thick construction paper. Background paintings can be of any size

objects in the far distance will move at a slower rate than scenery closer to the audience. To create this illusion, different layers of scenery and backgrounds will be mounted on sheets of glass at varying distances from the film camera, and shifted at the appropriate speeds during the actual shooting of the final film.

Special effects: Rain, fire, smoke, and missiles are all considered to be classes of animation separate from that of humans or animals. Therefore, a character animator will be used to draw a human or animal, and a special effects animator will concentrate on the rain, or smoke, or whatever. Which means that the special effects will be on separate cels, too.

Seriographs and Lithographs: These are just ways of making copies of artwork almost looks like a cel, but aren't. These COPIES, and NOT original artwork. They have an artificial value, and are worth less than original cels.

Publicity cels: AKA Promotional cels. Basically, these are just ways for a studio to get money out of suckers. This is artwork that was not used to make the film, or episode, and has no real value — just like a seriograph.



Finished pencil drawing of Piccolo from Dragonball Z

sired, and may be very large to allow for long, unbroken camera pans. Because one scene may have many cels, but only one background, these complete cel set-ups with background paintings tend to be worth a LOT more than the other set-ups by themselves.

Multi-plane Camera: This is a device first used by Disney in "The Mill," to give the illusion of depth to a scene. As a character walks across the screen,

title cards that have the episode's titles on them. These also tend to be rare (one per show) and therefore more valuable.

Layout of a scene in Akira of Tetsuo during his transformation



The Big Question for

Mike Tatsugawa

Founder of anime club CAL-ANIMAGE and
CEO of Society for the Promotion of Japanese Animation

"What anime or manga hooked you on this hobby?"

Today's demographics of anime fans cover a wide span of age and cultural backgrounds. The constant work of large companies like Bandai, Manga Entertainment and Pioneer to try to push anime into the mainstream have attracted a great deal of media attention, but it's on the individual and club level that interest was being sustained as anime was slowly pushed to the point where the larger companies realized that there was a market out there to be exploited.

Growing up in Monterey Park (California), I had the unusual perspective of living my childhood in a community where the minorities were in the majority. I grew up in a Japanese community where anime was shown weekly on NHK on Sundays. I grew up on *Candy Candy*, *Obake No Kyutaro* and a show that featured animated Japanese fairy tales. Stores all around me carried Japanese products and manga was not only making its rounds through all of the stores, but was also readily available at garage sales and as hand-me-downs through the ever-present Japanese mom network.

During my elementary school years, I

believed that I had outgrown my need to watch the kiddy animation on NHK and graduated upwards to the American classics. Viewing hours were filled with *Space Cruiser Yamato*, *Speed Racer*, *Johnny Sokko and his Giant Robot*, *Kimba the White Lion*, *Alakazam the Great* and a host of other shows that I was smart enough to know were of high quality, but not smart enough to recognize them as being Japanese products.

It wasn't until *Robotech* appeared in the mid 1980s that I first became aware of the fact that the animated shows that I had enjoyed all of my life all had a common point of origin. My best anime buddy, Patrick Tantraphol and I tracked down the *Macross: Do You Remember Lovemovie* and were devastated by what we had been missing all along. Not only was there death, destruction, romance, betrayal and action but there was a cohesive plot as well. Everything that we would have expected from a young Jedi or an adventurous archaeologist in a blockbuster action film was captured using the stroke of a brush. From that point forward, we did our best to track down original anime

video tapes. At that time, it was quite difficult because it was not unusual for an imported video tape to cost more than \$100. We would drive from Los Angeles to Fullerton to find anime and when we depleted the video tapes at the only store there to carry anime, we eventually ventured down to San Diego and would make a two-hour drive down to rent anime tapes, drive two hours back to copy them and then repeat the process to return them.

Once we graduated from high school, we each became apostles to the new gospel of anime. I took my message (and my tapes) to Berkeley and eventually won enough converts to start Cal-Animage at Berkeley. With the power of the Internet, the ability of fans to congregate and communicate caused the anime movement to spread like wildfire through the university community. A new movement with a new generation of leaders began where the newly-collapsed C/FO left off and continued to carry the torch enlightening poor souls who had only seen ephemeral glimpses of the quality of the titles that they were viewing on American television.



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Peter's Generic Information on Teaching in Japan

by Peter R. Payne

What's that? Out of college, but can't get a job? In a rut, and looking for a change? Wife just left you, and your life is in a shambles? Want to watch anime every day on TV for free? Well, my friend, why don't you come peddle your native language in Japan?

Yes, you, too, can join the thousands of people come to Japan to teach English as a Second Language (known to we teacher-types as ESL). All you (really) need is to speak English competently, have a University degree, and the earnest desire to do good by your Japanese hosts for the time you are here.

I have taught at various schools here in Japan, and I have found a great deal of fulfillment with my current career. I have met young, energetic Japanese with a real desire to learn about America, who remind me a lot of how I feel about Japan. I would recommend a short stint teaching in Japan (or in Asia in general) to anyone—if they understand what they are getting themselves into and prepare themselves beforehand.

On the other hand, the golden age of ESL teaching ended with the '80s. To paraphrase Princess Leia, if money is all that you love, try for Saudi Arabia. Japan's birth rate is among the lowest in the industrialized world, and there is actually a "famine" of students for schools; coupled with the Japanese recession and the increase in foreigners wanting to work over here, and you've got a formula for a competitive job market. The salaries are lower and the good jobs are harder to get than they have ever been. Finally, there is the fact that "taught English for three years in Japan" on your resume carries about as much weight in the eyes of a potential (non-teaching-related) employer as house-sitting or licking stamps. If you still want to try, I will tell you what I know.

The Jobs

The first group would have to be the eikaiwa [English conversation] mills: Geos, Aeon [pronounced Eon], Nova, and ECC. These schools recruit in America frequently and will take anyone with a college degree who seems like they won't freak out at the first sign of toilets with no seat or squid on pizza. (You think I'm kidding about the squid, don't you?)

I dislike these kinds of schools for various reasons, including, but not limited to, a) you won't be a teacher in any professional sense of the word, and won't grow professionally, b) you will have very little vacation time, and/or might find yourself working up to seven "on" hours per day (seven hours of actual teaching, one hour of prep time), perhaps with different students each week, and c) overall, I think you will have a bad "Japan Experience." There is always the odd person who swears that working for one of these schools was the best decision they ever made, and ECC seems to have the best reputation of the four, but these schools have a very high teacher turnover rate, which should tell you something. You can make some money, though, up to ¥300,000 a month, although I think ¥260,000 is more common. Extras, such as airfare, apartment "key money" and a "completion

of contract bonus" are occasionally available.

If you scratched your head at my yen quote above and said, "Hey, put that in dollars, man, I don't know yen," I have to ask what you DO know about Japan, and why you think you belong here in the first place. There are a lot of losers bumming around this country trying to find their arses without you adding to the mess. Why don't you go to Korea instead where you can be a little more of a slacker?

Ahem. Sorry, got carried away there.

A second choice are one of the many private English schools, or juku [cram] schools which also have eikaiwa at night. I recommend these types of schools because you will have a more personal experience with a group of people who (hopefully) treat English education as important for Japan's future and not a way to make a lot of money. Salary should be comparable to the chain schools. There are good and bad jukus out there, and some people who run such schools have no business taking a foreigner's Japan Experience into their own hands. They either have a zillion misconceptions about foreigners, think they're spoiled pampered whiners (they usually are), and generally don't have the patience to deal the problems you'll face. If possible, check the Internet (fj.life.in-japan is a good place) for references on any of these schools.

A third choice, and a good one for many, is the JET [Japan English Teachers] program, which has been called an engine for income redistribution from Japan to the U.S., to make up for the eighties. There are two jobs in the



JET program. AETs (Assistant English Teachers), who teach at either junior high or high schools (sometimes several different schools, a different one each day); and CIRs (Coordinators for International Relations), who help out the AETs and perform other valuable functions in Japanese city- and prefecture-level governments.

JET jobs pay the highest of the "sit around and jack off" English teaching jobs, ¥300,000 a month, usually with some kind of bonus at the end, and sometimes decent (5-weeks in summer, paid) vacation. I say sometimes because each JET school is different — you can end up with a "Japanese and Americans should be treated the same, so you get no special treatment from me" hard ass who'll enforce your contract religiously, or maybe not. The maximum you can stay on the JET gravy train is three years. If you think this the job for you, bear in mind you will likely be reading out of a textbook for forty-five bored thirteen-year-olds who don't give a damn about you for 15-20 hours a week and being bored yourself the other 20 (or, like me, roaming the Internet off-line, if you have a Macintosh Powerbook).

CIRs, who aren't teachers at all, must have a minimum of two years of Japanese study. CIRs get 20 days off per year, plus holidays. You work in a Japanese-style office, wear a tie, speak Japanese all day and will perform valuable services for people. You avoid the "taught English" label at the top of your resume, and will be somewhat respected for your position by others. Needless to say, this is the job you should consider if you have some Japanese under your belt already.

Unless you happen to be over the age-limit of thirty (there is no PC here in Japan, get used to it), JET is a good way to come here; the only people I would recommend against applying for the JET program are persons especially interested in studying Japanese. There is a tendency for JET gaijins to make friends in their own groups, to feed negative feelings about Japan to each other, and to create a mini-society where they try to keep Japanese influence out as much as possible. Makes me want to slap them silly.

The last two categories of teaching jobs — company and university/junior college jobs — are the ones I personally know the least about. If working thirty hours a week

teaching English to engineers at Subaru or Daihatsu sounds appealing for you, give it a whirl: you'll probably learn a lot about auto chassis other automotive terms. University/Junior College jobs are the hands-down best you can hope for, but the requirements for these jobs are so stringent, and the competition so tough, as to be out of the scope of this fun article.

How to get the jobs

The hands-down best way to get a job in Japan is to know someone who can shoukai (introduce) you into a position. This is called kone (pronounced koh-NE), or connections. This is the way to find employment. I got my first job by taking over a college friend's job when he was leaving Japan (to get away from his marriage-minded Japanese girlfriend). Ways you can hop on the kone train include coming to Japan to do homestay or having Japanese students come to your house, asking college professors for help, or finding out where your hometown's sister city is in Japan: my hometown of San Diego is sister cities with Yokohama, and there are many educational and work-exchange programs available between the two.

Find a good library that stocks The Japan Times, and read through the Monday editions. They are just bursting with jobs, organized neatly into categories for "women only" and "men or women" and with age limits posted clearly, where applicable.

Know that any given ad posted in the Japan Times can get one hundred or so responses. Some people can break themselves trying to get jobs this way; I would not advise it unless you have something others don't have.

For JET jobs, call your nearest Japanese Consulate or Embassy. The application period is from October to December, so plan ahead. See the list of links <http://piglet.cc.utexas.edu/~ifg2623/EFL.html> for more information.

The last way to get a job is to just come here.

Americans and Canadians automatically get a three-month tourist visa, so you can use that time to look for work. (Canadians have one other option open to them, called Working Holiday. Look into it.) You'll have to leave the country again to get your working visa, but it's a great excuse to do some shopping in Korea.

Last Advice

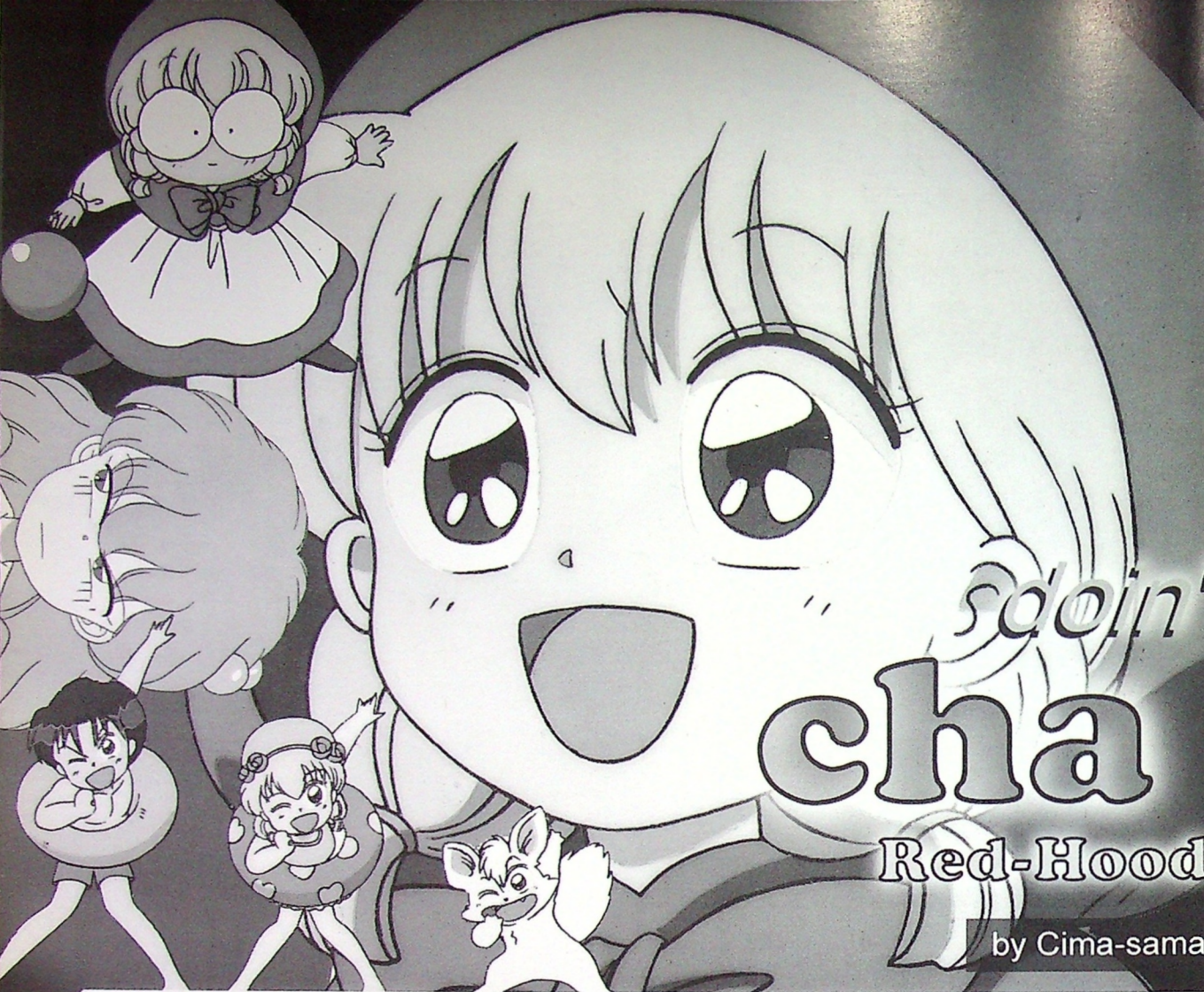
To work here for a year or two just to "soak up the country," a BA and some luck might possibly get you by; but for anyone thinking seriously about ESL education as a longer-term thing, you need to prepare yourself. To be competitive for the better teaching jobs, a Masters' in TESL (teaching ESL) is recommended; at the very least, take a year to get a "theory and practice of teaching ESL" certificate (which includes practice teaching) like I did. It will definitely give you an edge.

If you're serious about coming here, there are a zillion things you have to know ahead of time, such as key money (you have to pay up to six times your rent up front when you move in, unless your school will cover it for you), phone line (\$700 to put in a phone line, but you can sell your 'bond' later for most of your money back), working visa stuff, and so on, and to be honest, I don't have time to tell everyone everything. Go buy some books on teaching in Japan (although they are all out of date); or see if some nice person with more free time than me has made a full "Teaching in Japan FAQ" on the Internet.

Japan is an easy place to live in that you will be safe, you will find friendly people, and you will probably be able to find work if you stick with it and have a good attitude and try to make yourself teacher-worthy, but there are some bad things, too. Many foreigners can't hack being in a strange environment, and leave after a year, especially women, who have to put up with more crap than some of us men. If you have no experience living overseas, take special care when making plans to come here — you will be in for many subtle shocks, such as beer vending machines, nude porn actresses wearing aprons and nothing else on late night TV, pillows with hard plastic things in them, Japanese stores closing in the middle of the week seemingly just to make you mad, and 'lifer' expat gaijin like me who have little patience for teaching you how to hold chopsticks and what explaining 'daijobu' means, since you're going to be out of here in a year anyway.

That's my generic teaching info. Hope you can put it to good use.





Red-Hooded Chacha

by Cima-sama

Akazukin Chacha (Red-hooded Chacha) is a television anime which aired in Japan from January 1994 to June 1995 and has just recently debuted as a very popular OAV series. About a year earlier the manga series, written and drawn by Ayahana Min, began in the monthly girls' magazine *Ribon* and is still continuing today. The story revolves around a young girl named Chacha and her adventures in a far away magical kingdom. The target audience was much like a cross between *Marmalade Boy* and *Crayon Shin-chan*.





the **cha** ed Chacha

& Lena

for young girls, and is evident in the sheer number of Chacha goods (dolls, cards, stationery, bubblegum, etc.) that appeared shortly after the debut of the series. Chacha's appeal comes from its slapstick comedy, visual gags, and play on words found in almost every episode. Others might like it due to the fact that the anime fits into the "magical shojo (girl)" anime category (where "normal" girls use their magical jewelry and accessories to save the world from evil-doers in their skimpy superhero armor).

the world



Chacha (Red-hooded Chacha):

A cute little girl who's a magician (witch) in training. She's very cheerful, simple-minded, friendly, but a bit air headed. Though she's a pretty skilled magic user, she goofos up fairly often. However, her blunders sometime prove to be useful. Chacha gets around on her flying broom, but she has difficulty carrying another passenger. Chacha is the soul child of the king and queen of the magical land of Ulala. She and her friends are in the Banana Class at Urara Academy. With the help of her friends and special items she is able to transform herself into the Magical Princess, an older version of herself complete with cape, bow and arrow, headgear, and short skirt.

Voice by Suzuki Masami

Shiine-chan:

Shiine is the apprentice of Dorothy, Selavi's childhood friend. The young magician competes with Liiya for the love and attention of Chacha, whom he fell for at first sight. Possessing more manners than Chacha and Liiya, he tends to be a more "serious" character, although he does engage in whole hearted silliness along with the rest of them. The friendship between him and Liiya is a bit unstable and they wind up arguing a lot. Regardless of their conflicting personalities (amongst other things), they put up with each other most of the time.

Voice by Hidaka Noriko -played the roles of Akane Tendo of Ranma 1/2, Jan of Nadia, Satsuki of Tonari no Totoro, Sahari of Gaiarth, Akakura Minami of Touch, Sayaka of Zeguy



Liiya-kun:

Liiya is a werewolf that can change himself at will, though he looks more like a cute little dog than a wolf. Like Chacha, Liiya is simple-minded and the two get along rather well. The blue-haired lycanthrope possesses super strength and he eats like a horse. Scratch that; he eats like several horses. He has a giant grandfather and a multitude of older brothers, but he lives on top of MochiMochi Mountain with Chacha and Selavi. He loves Chacha, but thinks Selavi is a weirdo who talks to dolls...

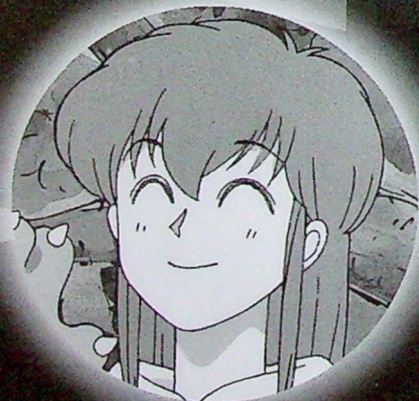
Voice by Katori Shingo -a member of SMAP (the group which sung the opening theme song...coincidence?)



Selavi:

Selavi is the world's greatest magician, determined in a random contest, and is Chacha's magic teacher. Usually he's a rather cheerful and courteous person, but he can turn into a real meanie at times. He's always seen carrying a small blond doll named Elizabeth which he treats just like a live child. Through extraordinary ventriloquism he makes Elizabeth talk and he carries out conversations with her, or uses her to talk back at people. Selavi is a master chef and is skilled at most things, except disguises (everyone can see through them...that is, everyone except Chacha).

Voice by Senrui Tohru -played role of Grey Dragon of Dragonleague



of Chacha



Dorothy:

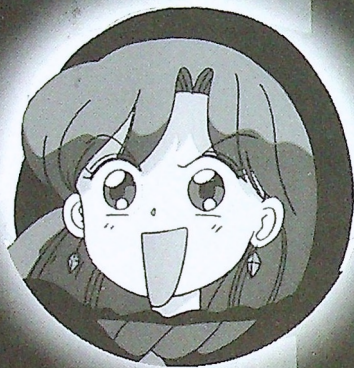
Dorothy is a magic user who has a love/hate relationship with Selavi. One reason for her dislike of him is the fact that she wants his title as the world's greatest magician. She and Selavi bicker frequently over nothing, but Chacha thinks they make a great couple. Dorothy has pink hair as a result of an attempt to thwart Selavi's infatuation with her golden blonde curls (which he now focuses on Elizabeth, who bears a striking resemblance to Dorothy when Dorothy was younger).

Voice (both Dorothy and Elizabeth) by Ohtsubo Junko -later in the series her voice was replaced by Tominaga Miina

Yakko (Black-hooded Yakko):

A fellow classmate and rival of Chacha, she's head-over-heels in love with Selavi and fantasizes often about marrying him. Naturally, this makes her bitterly jealous of Chacha. Yakko is capable of performing magic, though she prefers using self-made potions to solve problems. Yet she often uses the wrong potion, making the situation worse than it was before.

Voice by Akado Mayumi



Orin-chan (Peach Ninja Orin-chan):

This petite ninja is yet another student in the Banana Class and is a good friend of Chacha and company. Cute, polite, and soft-spoken, she is extremely fast and is skilled in the arts of ninjitsu. She secretly adores Shiine-chan, although he's too engrossed with Chacha to really notice anything.

Voice by Namiki Noriko



Marin:

Marin, a pretty yet rude and greedy mermaid, is obsessed with two things: Liiya and herself. Ironically she never realizes that Liiya is indeed the "stupid dog" (what she calls Liiya in his wolf-form) that appears when the human Liiya mysteriously disappears from her view. Marin uses a magic wand to conjure up sea things such as water and even a big shell to hide in when faced with danger. She is able to transform her tail into human legs so that she can chase after Liiya on land. However, her legs revert back to being a tail when they come in contact with water.

Voice by Sakurai Tomo

-played the roles of Will and Winner of Dragonleague



OTHER NAMES TO KNOW



Daimaou (The Great Evil Sorcerer):

This is the main bad guy, who terrorized the land of Ulala for years. He is imprisoned in his castle due to a spell cast upon it by Chacha's grandfather, but he sends out minions to go after Chacha. His main servant is Sorges, though later he is replaced with Haideansu and Sodeansu.

Voice by Komura Tetsuo



Rascal Sensei (Teacher):

The long-haired, whip-wielding Rascal Sensei is the teacher of the Banana Class. He uses a harsh tone when speaking to his students and yells frequently, but he truly is a good-hearted person.

Voice by Matsuno Taiki



Ulala Encho (Principal of Ulala School):

The principal of Ulala Academy is a small elderly woman with gigantic glassy eyes. Though she is usually seen wandering the halls of the school, her skills range from knife-throwing to playing the shamisen (a Japanese stringed instrument) and singing.

Voice by Shimamoto Sumi

The episodes usually focus on Chacha, Liiya, and Shiine in their adventures and mishaps in the magical country. Most of the first year of the series dealt with them trying to defeat the evil Daimaou who had turned her parents into stone and entrapped her grandfather into a jewel when she was a baby. To help in their battle against Daimaou and his underlings (as well as other enemies), Selavi gave Chacha three magic items which were

passed down to him by Chacha's father: a pen-

dant which held the jewel with her grandfather in it (worn by Chacha), a bracelet (worn by Liiya), and a ring (worn by Shiine). When the three of them wear the jewelry and combine their energies by saying the "magic words", [Chacha says, "Love (Ai yo)...", Liiya says, "Courage (Yuuki yo)...", and Shiine says, "Hope (Kibou yo)..."], Chacha is transformed into the Magical Princess who then deals with the problem at hand. This transformation routine is often seen in such anime as Sailor Moon and the like. There is also a reversal of

the traditional Japanese roles: the older Chacha becomes the main character while her

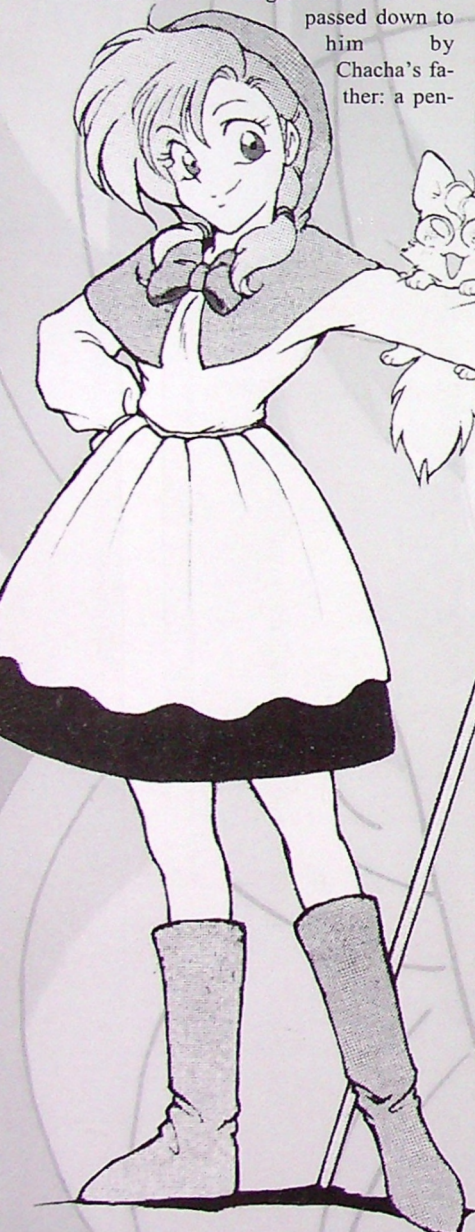
two male friends, Liiya and Shiine, stand by and help her out.

When in her Magical Princess mode, Chacha is armed with a magical bow in which she uses her special "Beauty Serein Arrow" attack.

But as the series progresses this attack is not as effective against enemies, and as a result the trio goes in search of stronger weapons and items to help the Magical Princess in her battles. One of these things is the Wing Criss, a legendary bird which can transform itself into a sword. They first found the bird when it was still a baby, so they wound up naming him Piisuke and taught him how to fly and change himself into the Wing Criss. After that the Magical Princess was only able to call him when she was in combat. Only by the end of the series did he reappear again in his baby form. Another item is the Bird Shield. It creates a round invisible shield on her left wrist, and it is worn as a bracelet when not in use.

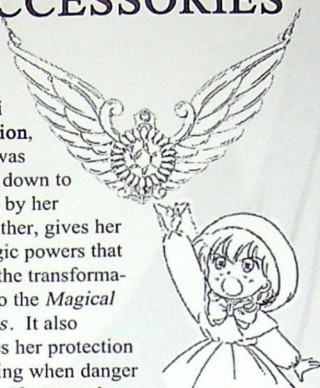
By the last half-year of the anime, Chacha stops transforming into the Magical Princess and the remaining episodes are a mix of original and manga-based stories. But since Chacha can't seem to keep

AKAZUKIN ANNIE

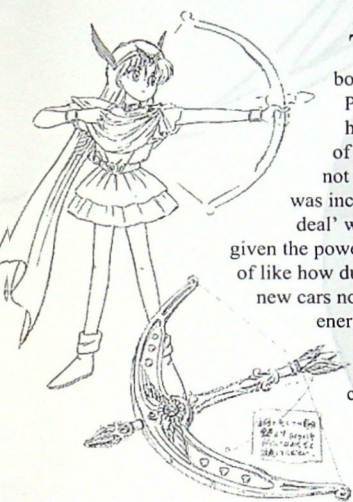


CHACHA's ACCESSORIES

The **Falsetti Medallion**, which was handed down to Chacha by her grandfather, gives her the magic powers that enable the transformation into the *Magical Princess*. It also provides her protection by blaring when danger is near. If removed from Chacha, it will move on its own to runaway and escape hands of strangers.



The infamous magic bow and arrow *Magical Princess* uses to defeat her foe for a good part of the TV series. It was not acquired later, rather was included 'in the package deal' when Chacha first was given the powers to transform. Sort of like how dual airbags come with new cars nowadays. One shot of energy from this bow was enough to defeat most monsters and conclude each episode with a happy end.



After running into a tough foe, a search for a stronger weapon began. Chacha saves a dumpy bird called *Pisuke*, who later grows into a beautiful Phoenix called the *Wing Criss*, that transforms into a magical sword that is much stronger than her bow. *Wing Criss* is called and comes flying everytime it is needed.



herself out of trouble, her family gave her more stuff to keep her fairly safe. Among these is a compact mirror which acts as a visual/audio communication device with her parents, a ring that acts as a "storage device", and a bracelet which summons a random item that saves the day (Once when Chacha and her friends were stuck in another time, she tried to use the bracelet to conjure a time machine, known to the Japanese as a "time slipper" [taimu surippa]. Instead she ended up getting a gigantic time-traveling slipper).

The anime reveals background information on Chacha and Shiine's parents which is not covered in the manga. Also, the *Magical Princess* transformation is only featured in the anime, as well as *Daimaou* and countless other baddies. This might make things confusing for people who have read the manga before watching the anime, or visa versa. However, there are a few references to the anime scattered throughout the manga, which just adds to the humor if the reader has seen the anime.

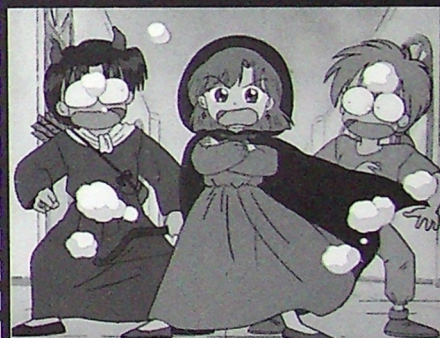
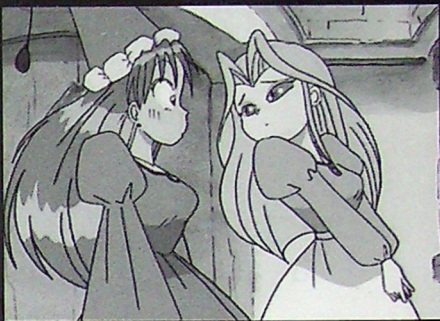
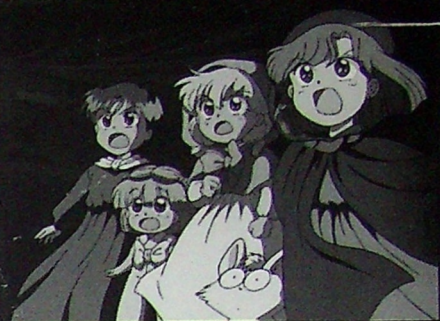
Akazukin Chacha's wonderful blend of silly comedy and ridiculous characters and situations make for a great anime to watch, especially after serious stuff like *Wings of Honneamise* or a tear-jerker like *Grave of the Fireflies*. We give Chacha 9 puyos* out of 10. We'd give it 10 puyos, but we found the *Magical Princess* thing a tad redundant. Even so, it makes a great buy in the anime laser disc section of the local AV store. Check it out!



9 out of 10 on the 'puyo' scale, 10 being a perfect score.
*Puyos are these little slimy characters that resemble gel droplets with eyes, from Sega's videogame PUYOPUYO.



Little Red
Riding Hood
BEAN



Akazukin Chacha Goods Information

*Manga: Collected issues 1-7 and still continuing

*Anime based novels: Issues 1-10

*LD Boxes: Parts 1 & 2 (39,800 yen each with character sheets)

Part 3 (35,800 yen with character sheets)

(TV series LD box 1 is reportedly unavailable both new and used; it has turned into a collectors item due to a limited run.)

*CDs: 1-4 and still continuing

*Marugoto Akazukin Chacha for Windows (3,980 yen): a screen saver/sound file. Windows '95 version and Mac version is to be released soon, if not already.

*Kampeki Akazukin Chacha (6,400 yen): a database from the TV series, filled with icons, 80 different wallpapers, more screen savers, and a Chacha mousepad. (Both softwares by INNER ELEVEN Inc.)

*And of course, toys, stationery, candy, UFO catcher dolls, and lots of other money-making Chacha items...

KIBON MASCOT COMICS

赤ずきんチャチャ



彩花みん

Even love can be funny...

Akazukin Chacha is, after all, a shojo manga. Romance fills the air!



Liiya

Chacha

Shiine



Marin



Orin

Yakko

Selavi

Dorothy



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Illustration by Jon J. Murakami

But We Digress...

By Christina Chun & Wendell Hong



Christina: Hi ho. I'd say something witty, but I'm about brain dead right now. I was such a fool to take that summer course in Chinese brush art. Can you believe four hours of homework a night, plus the three hours we spend in class? At least I don't have to wear a *uniform*, or go to juku, like those Japanese high school types you see all the time in anime... hey! I bet y'all have been curious about what it's like to go to school in Japan. Maiko Covington tells her side of the story in:

<http://server.berkeley.edu/Anime/japan/maiko.html>

It dates from 1991, but that's really not so long ago. I think. *feeling her bones creak*

Wendell: At anyrate, here was a rumor squashed before it could get to far:

Folks, I hate to burst your bubbles, since everyone's read Adam's post and gone into wild anticipation about Shirow doing Batman, but it ain't gonna happen.

Again: SHIROW IS -NOT- DOING BATMAN.

Personally, I thought that sounded fishy as hell. I work for Toren, and see him every other week, so I emailed him. He'd never heard about it, either. IN fact, whenever Shirow is approached by someone in the US, it goes back to Toren: 'Who are they? What do you think?'

Anyway, here's what he said, verbatim:

'Yo!

Shirow says he's never been asked to do a Batman story, and if he was, he'd refuse. So much for that rumor!'

This is precisely the reason I ask convention staff not to post speculation about unconfirmed guests, and encourage people to question reem wild. Because it's remarkably easy for 'Wouldn't it be neat if...?' to turn into 'Guess what? I heard that <fill in rumor here>.'

Now, the question remains: Did Dave misunderstand someone and report it as fact? Did Adam misunderstand Dave?

The bottom line is, there is no Shirow Batman. Period. Please do be more careful about posting unsubstantiated stories in the future. I hate for folks to be disappointed.

Incidentally, we are quite crazy about Sailor Moon. I'm totally hooked.

Wendell: That was Lea Hernandez the cover artist for this issue and Co-Sysop of JaMO (Japanimation and Manga Online) on the Japan Round Table on Genie.

Christina: I didn't even know there was a rumor that Shirow might do Batman. The world is turning into a rumor mill, and I suppose I'll do my part by passing on this tidbit gleaned from May's Game Players Magazine. A friend of mine emailed it to me (bless his heart):

Live Action Akira

'The news on this one is still in the rumor stage, however, it is certain that a live action Akira movie is in the works here in the States.

There has been very little secured so far. Rumors of involvement from producer Edward R. Pressman (Conan, Judge Dredd, City Hall) are fairly certain and a list of possible directors includes Marko Brambilla (Demolition Man). While the Akira series originated as Japanese animation from creator Katsuhiro Otomo, the movie being proposed now will be live action and will feature Western actors. The idea is to broaden the appeal of Akira phenomena with a western audience. There is also the possibility of a corresponding video game, but Otomo is extremely protective of his character and the game would have to be awesome. More details to come."

I shudder to think of yet another anime turned live-action. All I can think of are the two Bio-Booster Guyver movies made by Americans. Not to say Japanese anime-turned-live-action has been any better, if you look at I.R.I.A. or Gunhed.

Wendell: Anyone who's managed to sit and watch the North American version of Sailor Moon know about those inane 'Sailor Says' that show up at the end of each episode with some moral or other, so the folks at DIC can claim Sailor Moon is educational or something. On the other hand...? Here's the Scouts would probably *really* say:

Subject: SM Says: Worth A Princess' Ransom

Sailor Moon Says: <SM> "Today I used the Luna Disguise Pen for just a change of clothes! And -still- the other scouts didn't recognize me!"
<Amy> "Today we learned that whenever someone is possessed by an evil Nephlyte-like spirit they turn purple."
<Molly> "I learned that when I'm possessed by an evil Nephlyte-like spirit I Look really cool!"
<Melvin> "I learned that I have a sister who's a princess! Cool!"
<SM> "Sailor Moon Says! Heeheehee!"

Wendell: If you'd like to read more try this WWW page:
<http://www.prism.gatech.edu/~gt5257d>

Christina: That was pointless. But funny. => Went to Tower Records recently and noticed the Sailor Moon American TV soundtrack for sale and actually considered buying it to see whether the Big Network People have done anything to the original soundtrack that's unforgivable. But then I stopped myself, remembering that I'm not much of a fan of Sailor Moon in the first place. Its biggest problem is it's on too early in the morning.

Kinda neat how anime is slowly becoming more and more mainstream. Its even got its own condescending article in a CNN financial webpage, which you can find at:

http://cnnfn.com/news/9605/27/japan_animation

Yes, you too can gawk at how the mainstream conservatives view anime.

What's really amusing is how the article uses Project A-ko as an example of a "docile" anime... what about the panty shots, bath scene(s?), and the idea of two girls fighting over one girl? Doesn't that seem vaguely suggestive to you? I reserve all comment, except to say that anime is a product of a culture that's very different from our American one. =)

Wendell: It's convention season again! Here's the latest scoop on one really cool one:

Yes, the fearless staff of JigokuKon 2 is adding yet another special event:
The Anime Cooking Contest! The murderous cooking of anime babes is a cliché.
Can it really be as bad as that? Come and find out!

Round One - Boiling Water

Contestants will have a saucepan, and as much water as they need. Those who succeed without scalding anyone or setting fire to anything will proceed to the second round.

Round Two - One Cup Ramen

Building on the success of round one, contestants will try their skill at Instant Ramen. Timing is everything here, as is proper deployment of the flavor packet.

Round Three - Curry Rice

Now imagination and creativity come to the fore! Contestants are asked to restrict themselves to ingredients normally considered edible and wholesome. For instance, washing the rice with lemon scented detergent is not allowed. Also ingredients should be removed from their containers before use. Amusing substitutions are allowed- for instance, white wine vinegar in place of white wine. Points will be awarded for ingenuity and spontaneity.

Judges will be chosen from the audience after the doors are locked. (If you'll examine your registration carefully, you'll find that the fine print contains a release form.)

So come join us for a new dimension in anime conventions!

For details about the con, visit our web page:
<http://www.voicenet.com/~jprenis/hellcon.html>

Wendell: So... Thinking of entering Chris? I think you should be able to pass the boiling water round... ;^)

Christina: And maybe even the instant ramen round, with a bit of luck. But no way will I pass the curry rice stage without the help of Cook-Do packet mixes.
=> Why don't you try?

Wendell: For the humor impaired, just let me point out the above was a JOKE!
The person who posted that has actually been getting inquiries! (though I don't think I'd do to bad in the curry rice stage)

Saw this while floating around Genie's Video Games Round Table which sums up what I think a few things RPG wise...

Vidkids,

See, I spent the last month packing up 16 years' worth of role-playing stuff. Nearly 30 boxes worth (oldest item - 1st edition D&D rules set) and more memories than I care to say.

My Chivalry & Sorcery group has disbanded. My Traveller group has disbanded. My Jorune group has disbanded. I've searched high and low for quality roleplayers only to find...endless waves of black-clad, attitude-overdosed necronerds worshipping at the feet of White Wolf.

It's over. Serious, traditional roleplaying is over. I cannot believe it.

Excuse me, I'm gonna put on some early 80s New Wave ballads and mope.

Either that, or play Tohshinden.

Love and Kisses,
Heingartner*
*Used with permission.

Christina: *wondering what that had to do with anime, but will zip off to another topic*

Ooooh, yeah, Tohshinden. I love Tohshinden. But I like Tohshinden 2 even better, with Ellis the killer psycho dancing woman. And I - love- Soul Edge even more than that. Taki rules!

Heard that Tohshinden 2 is coming out for the PC, by the way. (Does this count as vaguely anime-related?) Okay, maybe that's old news to y'all, but it's news to me, as is my hearing that Playmate's PC version of Tohshinden 2 will have (cover your eyes!) —

gasp

a hidden character by the name of Earthworm Jim, which seems to be one of Playmates' trademark characters. Weird. Wonder how good his animation is, or whether he has his own stage... in pitch black underground tunnels, perhaps? Never played a game with Jimbo in it, so I wouldn't know...

Wendell: Me either, haven't played Toshinden either for that matter. But We Digress, the above post caught my eye 'cause that's all they seem to play at the office now days RPG wise. Personally, I'm bored to tears with anything that has Vampires in them and that's what a lot of those White Wolf games involve...

Well, here's something for you Ghost In the Shell nuts:

Subject: Ghost in the Shell
Playstation game

Young Magazine announces the release of a Ghost in the Shell game for the Sony Playstation from Sony at year's end. The author of the original best selling manga and acclaimed film, Shirow Masamune, will do the character designs himself, and the game will remain faithful to the world of the manga. The player will be the pilot of a Fuchikoma tank in what will be an action game. Not to be outdone, Young Magazine will also release around the same time a Ghost in the Shell artbook and cd-rom, separately.

Christina: Hey, I saw that exact same post too. => Here's hoping my friend the Shirow maniac will buy it when it comes out... then I get to play it. Wheel!

By the way, completely different subject. In regards to what's happened to S. Baldrick, the pirate guy who subbed and sold copies of anime... seems that he's gotten into trouble with people at "Waterworld," (what's Waterworld?) and now he's back in business under the nom de plume of E. Monsoon. I've seen people selling his stuff even at San Diego Comicon, but I can't say I've ever seen any of the anime he's subbed.

Any thoughts on the subject, Wendell? I don't. In fact, I'm practically out of thoughts now. =)

Wendell: If you've seen either Bastard! or Fatal Fury subbed you've seen this dude's stuff. The really insulting thing is the warning he puts in front of all his videos saying that if you bought it from anyone else besides him, you're ripping him off! Like he even cares about the people *He's* ripping off.

Continued on page 39

VIDEOS

Blue Seed



© 1995 Yuzo Takeda / Takeshobo • BS Project, A.D.Vision

This is the latest of the Anime made from the works of the monster master Yuzo Takeda (I count the new 3x3 Eyes as a mere continuation of the previous series). Released by ADVision in both subtitled and dubbed formats, this show was produced for Japanese TV and follows the adventures of a young girl named Momiji Fujiya who is unknowingly descended from a legendary family called the Kushinada. This family is the only one who have the power to project an energy that will put the monsters called "Aragami" to permanent sleep. The catch is that it takes their death to release that energy.

Thus begin the adventures of Momiji who has teamed up with a special task force to stop these monsters. It's interesting because the task force has to keep Momiji alive so that if worse comes to worst she will be sacrificed and the monsters want to keep her alive until she can be killed in such a way that the energy released by her death won't affect them. There are many other sub- and side plots including the mystery of what happened to Momiji's twin sister Kaede (whom Momiji never knew about).

The subtitled version is excellent and features the voice of Megumi Hayashibara (the voice of the female Ranma) who seems to do the female lead in all of Yuzo Takeda's creations (note that she does Pai in 3X3 Eyes and NukuNuku in *Cat Girl NukuNuku*). The dubbed version is no worse than most other dubs on the market and my only major complaint is that I do not agree with the characterization of Momiji. Momiji is innocent and naive and even childish at times, but the voice given to her makes her sound as much the valley girl as Usagi in the *American Sailor*

Moon (yuck!). In their defense, I suppose ADVision has never claimed to use direct translations in their work.

This series is a good buy if you're looking for some fun and adventure crammed into half-hour slots. The computer graphics in the opening sequence are pretty cool too.

— Eric Kihara

Megami Paradise



© 1995 Megami Takeda Kensetsu linkai / Media Works / King Records • MOVIC, A.D.Vision

One of the latest releases by ADVision, *Megami Paradise* is a good-natured adventure show with a bounty of eye candy. Based off of a comic currently running in the Japanese magazine "PC Engine Monthly", this story takes place in an idyllic country isolated from the real world by a barrier created by an object called the AstroStar. The AstroStar absorbs all the evil intent from the outside world and keeps the paradise pure and peaceful. Paradise is also notable for one other thing. All the inhabitants are beautiful young goddesses.

The main character is a young goddess named Lilith who has just become a shrine maiden to the new ruler of the paradise (the old ruler had to go to do some sort of purification ritual to the AstroStar which had absorbed all the corruption it could take). The ruler (whose title is MamaMega) assigns Lilith to choose the other two goddesses who will become shrine maidens. Unfortunately, this is complicated by someone who is going around attacking all the candidates for the positions.

As I mentioned, this video contains some of the most beautiful women in Anime (even the background characters) and is an entertaining way to waste a half-hour. There are also several notable voices in this show including Kikuko Inoue (Belldandy and Kasumi Tendoh), Megumi Ogata (Sailor Uranus and Princess Emeraulde from *Magi-*

cal Knight Rayearth), and Masako Katsuki (Sailor Neptune and Ten's mother in *Urusei Yatsura*). ADVision has once again found another little gold mine in this title.

For sheer mindless fun this is a cool action show. Don't expect too much deep thought from this (let's face it, if you want that go watch *Touch* or *Nineteen* or something) but there is a lot to be said for watching a show for the fun of it.

— Eric Kihara

LILLY C.A.T.



©1994 Streamline Pictures

The time is in the future, the place is Earth Orbit. Inside a big starship you find some people getting ready to go into something like "Cold Sleep" for a 20 year trip to a new planet. After everyone has gone to sleep, a message comes in about two people who are not who they say they are. During the trip the ships computers spot something floating in space and the computer catches an object which ends up getting into the ship's air conditioner.

The people wake up nearing the new planet, message is found and a search is started to find out who the two are. Meanwhile members of the crew first die and then their bodies disappear. Soon found out that there's a bad bug on board and it's killing everyone. It's not long before there's only a handful of people left. One is a guy who's running from the law for killing dope dealers, another is a cop after the first one, the ship's captain, and 3 women. The bug is really a virus, and is not only killing the people but is also eating away most of the ship too.

All this time they keep searching for a pet cat that one of the gals came onboard with. It's soon found out that the virus has gotten it, but another cat they see is really a

very hi-tech robot that was designed to run the ship and it's cutting loose sections of the ship and getting ready for a return flight back to the Earth.

The captain figures out that only sections of the ship where controls and major power lines are, are free of the virus and one of those sections is where he keeps his 'Lucky Metal' which turns out to be an old space shuttle. He sends off the last two people in the shuttle, so they can start anew on the planet below them. The virus which by now has become some kind of awful big and ugly life form [can you say *space spider*?] jumps onto the shuttle as it blasts free of the star-ship.

Meanwhile the captain, who turns out to have the virus too, opens a fuel tank of hydrogen gas and lights it off, thus blowing up the ship, the Lilly CAT, the virus still onboard and everything else.

While the shuttle is heading for the planet, the re-entry burns away the virus lifeform from the shuttle, destroying the virus spider [or whatever you want to call it] and the souls of the people it had taken into itself.

To me it was kind of along the lines of some other B-grade sci-fi movies I've seen. On a scale of 1 to 10, with 1 being best, I'd rate this one about 5. I've seen both worse and better. Streamline did the voices and editing of the USA version.

— Dennis Bishop

Bio Booster Armor Guyver



©1994 Takaya Prod./Tokuma Shoten/
Bandai/Movic/Kamakura Super Station
©1996 Manga Entertainment

Let's face it: this is the rehashed version of the previously dubbed LA Hero-US Renditions version of the excellent *Guyver* OAV series. (Original Animation Video) It doesn't necessarily mean it's bad of course, but it isn't anything new either. However, the new Manga Entertainment version did have a few improved changes over the US Renditions version. For one, the video cover jacket design had been vastly improved as

compared to the US Renditions version. (The original US Renditions version used a plastic clamshell box with a rather bland-looking color cover) Another plus in this new version is that the dubbing with the English dialogue had been cleaned up a bit and it didn't sound as stilted as the original US Renditions version. For example, the voices of the main villains, Lisker, and Mr. Nakashima, the Chronos Japanese branch chairman, were both given lower/deeper natural voices and did not talk in short choppy spurts. (They both actually sound and talk like real human beings now). Also according to the credits, the new dubbing was done in Great Britain, even though some of the original dubbed voices were retained.

The storyline for the OAV series (Originally a manga series from *Shonen Captain*) centers around a young high school boy named Sho Fukushima, his best friend Tetsuro, and Tetsuro's sister, Mizuki. The international Chronos corporation had been creating dangerous genetic experiments on humans in order to create the perfect monster/soldier called Zoanoids. One of the Zoanoid candidates steals one of the newly found Guyver unit with Sho accidentally stumbling into the missing Guyver armor unit and learns the devastating power of the indestructible Guyver. It was said that the Guyver units were not of this earth and that it was a living thing that grafts itself unto the chosen wearer. However, without the special sphere located in the center of the helmet, the armor will become unstable and consume the wearer in a matter of minutes. Unfortunately, the Chronos corporation does not take lightly to losing one of their Guyver units, and this is where the "fun" begins for Sho. An interesting side note is that there were two Guyver live-action films made by the Japanese featuring an American cast. (Among the cast was Mark Hamill of *Star Wars* fame).

On the negative side, the original Guyver opening theme song, "Bio Booster Armor Guyver" and the end theme song, "Strange Angel Milestone" was replaced instead with instrumental background music. It's a real shame that the songs were replaced and it's doubtful that there would not have been much of a problem to have the song translated into English or left "as is" with English subtitles. (The original US Renditions did just that with English subtitles.) The opening animation sequence was also re-edited with scenes from the OAV series, and somehow it didn't end up as thrilling as the original opening without the rousing theme song. Another minus in this version is that this video contains Episode 1 only, whereas Episode 2 was included in the US Renditions version.. It doesn't mean this is a bad video of course, but if you already own the

US Renditions dubbed version, you might want to skip this one. However, if you don't own one, you might want to look this one up. It's still pretty good in spite of the new changes.

— Florencio Lim, Jr.

Luna Varga



© 1991 Toru Akitsu/Kadokawa Shoten/
NEXTART, A.D.Vision

What do you get when you merge a beautiful female warrior and a Tyrannosaurus Rex/Godzilla type of monster in a not-so-serious sword & sorcery setting? The result is *Luna Varga*, a four-part OAV (Original Animation Video) story about the misadventures of a girl named Luna D' Rimsbell and her dinosaur friend named Varga who had literally grown "attached" to her. (The show was based originally from the *Kadokawa Sneaker Book* manga series by Toru Akitsu). The plot itself is pretty simple: girl gets the power of dinosaur. Girl & dinosaur kicks evil monster's butt and protects kingdom. Girl gets help from supporting characters. Girl has crush on a Dunbarian prince named Mil. Girl & dinosaur confront the evil main Tyrannosaurus Rex/Godzilla-type of monster named "Dark Varga". End of story. The whole show reminds one of a "Gojira Monster Island" slugfest (except that in this case the pretty girl is the one who is doing part of the slugging), and fans of those shows will not be disappointed in the fight sequences.

Despite the simple storyline, the show is not lacking in interesting supporting characters. They include a tough, big, and somewhat dense warrior with a big appetite, Bat Robis, who constantly tries to challenge Luna to a fight until the end; Bat Robis' nephew, the Dunbarian Prince Mil (the object of Luna's little crush); and a manipulative bad-tempered swordswoman named Rapier, along with Gilbert, the big-mouthed lecherous sorcerer who serves as comedy relief.

As for the BGM, the music for the show has its highlights and its low points as well. The opening song, "Evil Monster Fighter Luna Varga" had a powerful "rolling thun-

der" style of music reminiscent of the *Mazinga* days. The end song, "Luna Great" had a more of a contemporary pop tune to it, although some of the animated sequences in the closing theme song were somewhat of a letdown. The final climactic ending in episode 4 where Luna/Varga confronted the evil Varga was also left somewhat open-ended. The viewer was left wondering if Luna survived, although there were brief scenes in the closing theme titles where they showed Luna and Prince Mil being together again. An interesting side note here is the voice of the main heroine, Luna, is Michie Tomizawa (the voice of C-ko Kotobuki in *Project A-ko*, Linna Yamazaki in *Bubblegum Crisis*, Jeanne Francaix in *Southern Cross*, Uni Puma in *Dominion*, Sailor Mars in *Sailor Moon*, and Pony and Sally in the *Gall Force* series). The character designer is Yuji Moriyama, who also designed the characters for *Project A-ko* and *Super Cat Girl Nuku-Nuku*. However, fans of Yuji Moriyama should not expect Luna Varga to be of the same caliber as *Project A-ko* or *Super Cat Girl Nuku-Nuku*, since the character development takes a back seat to the monster grudge matches. But what a grudge match!

Be forewarned, this show is definitely not for the kids because it contains some brief explicit scenes. While not as explicit as say, the *Cream Lemon* series, it's pretty explicit nonetheless. However, don't expect a serious sword and sorcery out of this one because it's all done out of fun and played tongue-in-cheek with a lot of spoof references to that particular genre. This is definitely not "The Princess Bride"! Overall, it's not a bad flick, and giant monster fans might want to pick this one up.

— Florencio Lim, Jr.

Shuten Doji



©1989 Go Nagai/Dynamic Planning, Inc./Nippon Columbia Co., Ltd., A.D. Vision, Inc.

Now, this is one is a bit unusual. After all, it's not every day that an *oni* (Japanese demon) gets to become the main hero of a story. But then, Go Nagai has never been one to create a mundane story, and being a fan of his works, it didn't take long to succumb to temptation and take a peek. Once again, the creator of *Mazinger "Z"*, *Devil Man* and *Cutey Honey* demonstrated that he could still deliver fresh and new ideas to an old-fashioned storyline about Little Good Guy beating up on Big Bad Guy. The story here centers around a shy and quiet high school boy named Jiro Shutendo, who finds out that he had descended from a line of onis, inherited their powers (as well as their looks) and was their king. His girlfriend Miyuki Shiratori, however, didn't care about his new "look", (Ah, true love!) and continued to date him.

In this 2nd part of *Shuten Doji*, "Chapter of Goma", Jiro gets a whole group of supporting characters/friends/bodyguards who were sent to protect him from the "Evil Cult of the God of Darkness". Apparently, the priest-leader of the cult Ankoku Jashinkyo Suzerai Mayari Yonen (*Whew! What a name!*) saw Jiro as a threat to his dark god, Great Ankoku Shiya-Jurai, and sent his minions to destroy him. There were also onis that arrived to save Jiro from the cult, although their sole reason in saving him was to bring Jiro back into their world (he was supposed to be their king, after all). Overall, the flick was very fast-paced, giving the viewer little time to breathe and filled with non-stop action, gallons of spilled blood and an above-average body count. The character development of the supporting characters is a bit weak, but then there's not much to develop when a lot of them "buy the farm" halfway through the show. (We will keep it a secret as to the final fate of Jiro's mother, Kyoko, and Jiro himself.) Jiro's girlfriend, Miyuki however, had a happier ending in the final reel. (Sort of.) If you're interested in looking this one up, just bear in mind that this is a tragedy/action flick and definitely NOT a comedy.

— Florencio Lim, Jr.



MANGA

Gremlin Trouble



© Anti-Ballistic Pixelations
Issues read: 1-3

To quote E.T. Bryan:

"Yes, I have purposely used manga/anime symbology as I prefer the style; which I would refer to as 'low temperature', and 'cartoony' to the mainstream scratchy-scratchy 'high temperature' and 'pseudo-realistic' style. It also, I believe, adds about twenty points of IQ and three to five years of age to the average prospective reader, which are the ones I'd rather address. (Even though there are a lot fewer of them.) I don't want to call it 'MANGA' because it isn't really, but hopefully enough people will get the idea just from looking at it and stick it in the manga section anyway."

To this I have to say, these guys hit the mark as I'm 31 years old, and *Gremlin Trouble* consistently gets placed with all the other manga titles at all the comic shops here in Hawai'i. I can't, however, say much about my IQ, which has come into question at times...

Like a lot of people, one of the first things that attracted me was the cover on which had a picture of a gremlin with a pair of sneakers on with the 'Enchanted Toxic Waste Dump' in the back ground. This appealed to me since the "cluttered" art style that's popular these days makes my eyes tired if nothing else.

So what happens when you were once a Stormfairy (Cypher, our heroine) but, due to a run-in with an Imp (the Chief One) you got your wings zapped off and fell into a pool of toxic waste which changed you into a (ick!) Gremlin? Well, in this case, you get a case of *Gremlin Trouble* as Cypher aspires to become a Stormfairy again, gets herself and her adopted Gremlin clan into a lot of trouble along the way.

As I've said before, the art is easy on the eyes, which is always a plus in a comic book world obsessed with over-detail in art. Storywise, everything is definitely character-driven, so if you find yourself getting at-

tached to the assorted cast of characters and their strange quirks, you'll probably find yourself getting involved with the story as it unfolds before you. I find myself going back and re-reading previous issues whenever I can. This is always a good sign that I'm really getting to like a book as the only other books right now that I will do that with is *Gold Digger*, *Usagi Yojimbo* and anything by Rumiko Takahashi.

In fact, I liked this series so much I have an extra copy! So, the first person to send me their NAME, ADDRESS, & E-Mail address (if you have one) will get sent a copy of GT #3! You can either send your request via e-mail or c/o the address for this magazine.

— Wendell "Dream Hunter" Hong

GAMES

LUNAR: ETERNAL BLUE The Official Strategy Guide



©Zach Meston & J. Douglas Arnold. Sandwich Islands Publishing

Since this game for the Sega CD has already been written about by just about all the video game magazines already, I thought I'd do a review of the strategy guide for LUNAR: ETERNAL BLUE.

To start off with, this lavish full-color-on-every page book is (all 204 pages) a far cry from the black & white books Sandwich Islands Publishing has done in the past for Working Designs such as LUNAR: The Silver Star (the 1st game in the LUNAR series) and Vay. As it says on the cover there are hundreds of maps of every part of the game (just try to get lost!).

The main part of the book is an extensive walk through taking you into every part of the game, including the Epilogue (you only get to play this after completing the

main quest) and the side quests. Other parts list every item/weapon/armor and they do. Also included is an interview with Victor Ireland of Working Designs, the company that brought over and translated LUNAR and whole lot of other cool RPGs for the Sega CD and the Turbo Duo in the past.

Compared to their other color book for *Popful Mail*, L:EB is written with a lot of humor which their *Popful Mail* book should have had, since Working Designs played that game up strictly for laughs. I'm told having Zach Meston work on this book made all the difference here, since he's the more humorous type than Douglas Arnold is.

Coupled with major scenes from the game and preliminary design sketches, this book makes a good buy even for someone who's played the game through without the book's help (like I did). However, with all the requests for help I keep seeing posted on the nets by people who buy the game, this book should find its way into more peoples' hands.

In conclusion, Sandwich Islands Publishing did the same bang-up job on the L:EB hint book that Working Designs did translating the game.

— Wendell "Dream Hunter" Hong

Bubblegum Crisis RPG



©R.Talsorian Games/AnimEigo

Bubblegum Crisis has long been on the minds of anime fans well before it's release as a commercial product here in the United States. The anime has spawned an entire sub-genre of anime collectibles, web pages (on the Internet), and loads of art and fiction short stories by fans. This summer, fans will be

able to "become" an active part of the war against the dreaded Genom Corporation and its high profile minions, the BUMAS, thanks to the creative fellows and ladies at AnimEigo and R. Talsorian Games! The *Bubblegum Crisis* Role-playing Game as written by Benjamin Wright, author of several other *Mekton* and *Cyberpunk* supplements as well as a staff writer for *V-Max* Magazine, will be a stand-alone game based on the R. Talsorian *Interlok* rules system with some modifications (i.e., *Cyberpunk* uses *Interlok*, *Mekton* uses *Interlok*, etc.). It will be a little different from both of the other games which use the system but according to the author, porting characters back and forth between them should be a snap.

The origin of this product lie in the fact that Mike kept running across Robert Woodhead at a lot of the anime conventions and at some point he was approached by one of the AnimEigo people, George Greene (of Club A.N.I.M.E., Cal-State Stanislaus!), with the message that they were interested in talking about a possible game supplement. At the time, Mike said that the guys at R. Talsorian weren't too sure if it would work or not because they didn't want to do one little piece of *Bubblegum Crisis* but instead wanted to do the whole thing including *Bubblegum Crash!* and *AD Police*, thus getting a more three dimensional world. Originally when Mike Pondsmith spoke with Robert Woodhead at AnimEigo, Robert really wanted to make the product a supplement to *Cyberpunk 2020*. Mike also pointed out that there were a lot of things in the original *Cyberpunk* that were not totally necessary to be in *Bubblegum Crisis*. *Cyberpunk* covers a somewhat different world as there are a lot more corporations that you would encounter in *Bubblegum Crisis*. Benjamin added that having a potential new player buy both a game and a supplement just to play *Bubblegum Crisis* would be rather silly. Mike recalled that Robert was a little concerned as to whether or not AnimEigo had the rights. He had to talk to Japan about how far their rights actually extended but once Robert finished the negotiating, the project was a go. Benjamin went on to say that this book will primarily concentrate on the original *Bubblegum Crisis* OVA Series and, if the demand is high, follow-up books on the *Bubblegum Crash* and *AD Police* Files material will also be written. The first book, will have all the vital statistics including the text translated from graphic and picture books, as well as a few full color pages of the original production artwork (so far, all of that art appears to be material taken from the graphic and picture books. As of this printing, nothing new has been included from Japan.) and that the book will retail for about \$20-25.

On the subject of other anime cross-overs planned, Mike let me know that R. Talsorian has a long project that developed years and years ago with Antarctic Press. "it turns out that Ben Dunn and I had created Ninja High School and Teenagers From Outer Space almost parallel to each other. As the story goes, Derek Quintinar walked in waving a copy of Ninja High School about three weeks after we released the Teenagers from Outer Space role-playing game. After looking it over I thought 'My God! This is incredible! It's like conversion evolution! We gotta call this guy!' Somewhere on the other side of the country Ben Dunn's (I think) older brother was walking into their office waving a copy of Teenagers From Outer Space saying 'Look! They're doing this! It's got to be conversion evolution! We gotta call those guys!'. I think we got to him first and it was at that point we decided that we had to do a crossover. Now AP is working on a Teenagers From Outer Space / Ninja High School crossover and we'll be writing a Teenagers From Outer Space-based Ninja High School source book. There is no direct date on this project because although we want to use a lot of Ben's art, we also want to get another artist to fill in specific pieces. The Ninja High School guys are always totally overbooked! Currently, I'm in the process of working on Mekton World (a working title)." R. Talsorian Games is developing a bunch of new worlds for Mekton which are going to be much more like an anime-style series. They're working on the first which is going to involve "just an incredible, galactic-spanning calamity". So far, it has no title. Hmm, maybe they should call it that...

As for making appearances, you may spot "Team Talsorian" (Mighty Mark Schumann, Daunting Dave Ackerman, The "Q", et al.) at a number of conventions. Mike has cut down on his appearances because over the last year he was in Denmark, Sweden, Germany, Ireland, and Texas aside from most of the anime cons. So this year, Mr. Pondsmyth plans to do only a couple of conventions (GenCon, San Diego ComiCon, and maybe Anime America) and if he shows up at any others it'll be strictly as a "civilian". Benjamin plans on being at Origins (Atlantic City on July 4th weekend), Anime Expo (Los Angeles, June 29-July 2), Anime America (San Jose, July 25-28), as well as GenCon (Milwaukee, August 22-25) so look them up when you can. If you can't make it to the shows but have access to the world wide web, check out their web site at <http://www.best.com/~rtg1>.



— Rob Miles

GHOST in the SHELL

by Vid-Kid

Date: April 15, 1996
Time: 7:00 p.m.
Event: Premiere of Shirow Masamune's *Ghost in the Shell*

Before I begin, let me set the record straight. I HATE DUBBING!!! English language Dialog, Voice-overs and all similar methods sends chills down my spine. I like my Anime straight or with subtitles. Of all the Dubbing of Anime that I have seen, only a few (stress the word few!) did not make me cringe with their voice selection, pronunciation, their ability to EMOTE (to show emotion by voice alone), and the lack of run-on sentences that leave the viewer with only one question... Did they really say all of that in one breath? I know that I am not alone in my opinions; there are a lot of "purists" out there that would rather watch their Anime without translation than with dubbing. Unfortunately, dubbing is here to stay and will always be the weeds in my garden of Anime. (sigh)

Having gotten that out of my system (of which I apologize to those who prefer dubbed tapes,) and also pointing out that my opinions on dubbing are less than favorable. It will no doubt be a shock to see that I am actually giving Shirow Masamune's *Ghost in the Shell* such high ratings. This does not mean that I am growing soft in my old age, nor does this mean that I admit defeat. To tell the truth, I was just impressed by what I saw and, yes, by what I heard. After a brief overview of the movie, I would be more than happy to explain the why's and wherefore's for this ranking.

The year is 2029. Cybernetics and computer implants are common and in some businesses, required. With the ever-growing use of computers, technology has made it possible for people, via computer implants and brain enhancements, to "dive" into the vast sea known as the Internet. People are made and broken in this electronic realm. Unfortunately, as hackers plague our world today, there is an increasing number of crimes being committed through the use of computers. Enter the "Puppet Master", a mysterious entity who can hack into government systems or people as easily as a master criminal breaking into a Volkswagen. Out to stop him/her/it are several companies backed by multinational supporters, and The Ministry of Foreign Affairs. Caught in the middle is Section 9, a Special Crime Squad that specializes in "sensitive" assignments. Each has their own agenda and none are aware of the Puppet Master's methods or true goals.

Motoko "The Major" Kusanagi of Section 9 is over 90% cybernetic and takes a special interest in stopping this hacker due to the danger presented. As the number of "ghost-hacked" people (mind-wiped people turned into criminals) increase, she starts to question her own identity and sense of "self". As she gets closer to the Puppet Master, nothing prepares her for the truth behind the Puppet Master's actions and as she gets closer to the truth, she starts to question the true meaning of life and existence. She also learns the depths governments will go to keep their secrets, and how far a soul would go to find humanity.

That's about as much as I will tell you about the story itself. Don't want to give away too much. Anyway, you can probably guess by my opening remarks that yes, it is in English Language Dialog (or dubbed.) Normally, I do not rank dubbed anime very high, but the blend of traditional cel animation with computer graphics were done so well that even I forgot that one blemish. The storyline is not as simple as I stated earlier, though Cliff's notes are NOT necessary. In fact, the storyline runs deep into the core of life and one would expect to see this in a theater starring top line actors/actresses and directed by one of Hollywood's more illustrious directors and not in an animated format (no, not even in Disney). The action does not overwhelm the film, but enhances it. The phrase "never a dull moment" would apply to this film.

And now, a word about the voices chosen for this film. Actually, two words: well done. I could close my eyes and picture which characters were speaking and the general emotions they were expressing. The matching of voices to characters were better than most that I've seen. The voice actress for Motoko Kusanagi actually made the character seem more alive than other dubbed anime that I've seen; another plus for the script writers/translators who managed to keep certain type of sentences at a low profile. Although those nasty run-on, say-them-in-one-breath sentences are present, I had to listen for them. That's how few there were. Way to go, Manga Entertainment!! The final product of this merging of stunning graphics, excellent selection of voice actors/actresses and script writing/translation, the American release of *Ghost in the Shell* deserves four stars from me.

I never would have guessed at the impact this film made but at the Honolulu Academy of Arts, where the film was shown, had an unscheduled and very rarely done showing after the stated/printed last show time. Not even "Wings of Honneamise" managed to do that! I was informed by the people

Continued on page 39

"X Marks the Spot"

By Eric Kihara

We've all heard about them, most of us have seen them. This, kiddies, is the "H" stuff. These are the anime that are targeted to the true audience of anime in Japan (that is to say 18 to 35 year old males). For those who are not familiar with the slang "H", it stands as a short version of *hentai*, or perverted. It is pronounced "ay-chi" and is familiar to most Japanese. "H" products are a recognized part of the anime economy. Adult animation is a multi-million dollar industry in Japan and is a serious business which utilizes some of the best known names in the anime business. By its very nature, most anime is targeted at adults (with the exception of the stuff that is produced expressly for children).

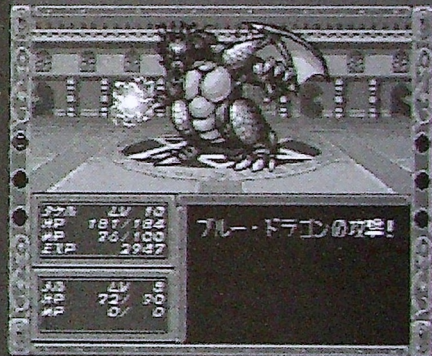
In the mainstream anime, this is exemplified by such things as the "jiggle" of Mai in *Fatal Fury* or Noriko in *Gunbuster*. Furthermore, it would take quite a bit more to make the story as interesting were the Knight Sabers all males. Anime has never shied from the fact that they use sex to spice up and raise interest in their products. Adult anime is merely the step beyond this. Like mainstream anime, X-rated anime is found running the full spectrum of storytelling. The stories range from the bizarre (home to the infamous "naughty tentacles") to touching love stories. It is important to note that just because these shows are adult in nature does not mean that they are seedy or low budget. No anime is cheap to produce and much less so when it is a multiple part story, and even the worst of these shows have some story to them that is engaging in its own right.

There are several companies in America have seen beyond the puritanical view to see that there is a vast market for these videos, and that there are a large number of people who will pay their hard-earned money for it. This is

nice because it shows how much more there is to adult anime. The joke used to be that you didn't need the dialogue because it was all moans and groans anyway, but anyone who has seen *End of Summer* or *First Love* will tell you that there is a definite (and intriguing) storyline that it would be a shame to miss.

Beyond anime, and yet so close that it can't be ignored, is the computer game industry. In Japan there are countless computer and game system games entirely for adults. One of them is the

Dragon Knight series of games. In this series, the knight Takeru goes around rescuing damsels in distress (and various states of undress). The first of the series involves Takeru finding a city whose goddess has been turned to stone and its warrior maidens captured. Takeru sets off to defeat the Dragon Lords who hold the mystic gems that are the source of the goddess's power, and rescue the maidens. This game is one of the ones whose popularity was high enough to be made into an anime (released in the US by ADVision/SoftCel).



Screen shots from the game Dragon Knight.

©1995 NEC Avenue, Ltd./elf

The original game is also found on a Japanese CD-ROM game system (which makes it really hard to play unless you read Japanese...). Even in game form, this is no small-budget affair. The game includes a voice some might recognize, Akira Kamiya (the voice of Ryo Saeba in *City Hunter*). It should also be noted that the third in this series of games was released on CD-ROM by a company called MegaTech as *Knights of Xentar* for the IBM (and the Mac too I think...).

Within anime itself there are many types of adult animation, which go to varying degrees of exposure. In *Dragon Knight*, this extends to a few topless scenes and some bondage shots, while in *La Blue Girl* the scenes are far more explicit. The greater variance lies in the storytelling styles used. On the lighthearted side there lies such shows as *Ogenki Clinic* which centers around a doctor who specializes in solving mens' sexual problems (fetishism and impotence). I wish I could give a good description of this show, but it's all in Japanese (it isn't available translated), and I couldn't keep up with all the jokes. But even in this show there is a notable individual involved in the form of voice actress Kikuko Inoue (Belldandy from *Ah! My Goddess* and Kasumi from *Ranma 1/2*) who does the voice of the doctor's nurse.

Elsewhere, you find the weird end of the spectrum, which includes such shows as *Demon Beast Invasion* (I'm afraid that I can't translate the Japanese kanji on this one) which involve various tentacled (of course!) demons who are trying to gain a foothold on Earth. I'm afraid I can't do this show proper justice either, as I have seen only the full Japanese versions and I can't translate the conversations fast enough.

Perhaps the most intriguing of all the types of adult anime is the serious story types. These stories are often touched with humor, but take place in the real world with no monsters or aliens, but just the human comedy of sex and love. Many of these are true love stories and I would hate to have to watch one that was untranslated because I would miss so much. The two examples of this on the US market are the SoftCel releases *End of Summer* and *First Loves*. *End of Summer* is based on a Japanese

computer game (the game industry strikes again), in which the young hero Wataru goes through the summer chasing after the girl of his dreams (with a few side detours). The most interesting (well, maybe not the most interesting) part of the story is the contrast between Wataru and his best friend Kazuya. Wataru is a nice guy. You get the feeling that he truly cares about all the girls he has encounters with and that he considers their feelings as well as his own. The case with Misa is the clearest example. Misa is a friend of Wataru and when she tells him about how her parents want her to quit the track team, he encourages Misa to pursue her own dreams. Kazuya, however, is a real slime who buys gifts for his girlfriend with the express reason of getting sexual favors, and breaks up with her when she refuses. It is worth noting that Wataru is a lot more successful than Kazuya.

This is a four-part series which shows how much the producers believed in this industry. They released the fourth part long before they could guarantee the success of the series and as I mentioned earlier, no anime is cheap to produce.

First Loves is a one-part story about Kakeru, who has been fantasizing about a classmate named Hiromi when he meets a friend of his younger sister, named Urara. This half-hour OAV is about the development of Urara and Kakeru's relationship. Being a half-hour one part show this is necessarily brief, but you nevertheless learn the strength of Kakeru's beliefs and feelings for Urara. The most striking part is where he gets the opportunity to get Hiromi in bed after her boyfriend dumps her. Kakeru refuses and says that he will not take her on the rebound and tries to cheer her up. This is another thing about

adult anime that sets it apart from other domestic adult media: the characters are nice people whom you can like (well, the main characters anyway).

All in all, the field of adult anime is a large and diverse market and to disparage the field is at best hypocritical for most anime fans. There is little to be said for anime in general that cannot be said for adult anime. The stories are often complex and invite serious consideration, they can be full of humor, the art is beautiful, and most important, they are enjoyable to watch. The comments I have heard about adult anime often remind me of the comments on the difference between light and dark anime fans (you know, the so-called 'Dark Otakus'). Our hobby is growing, but we still cannot afford the division of fandom by such a silly thing as the enjoyment of adult anime.



First Loves
© 1995 Pink Pineapple

Company Messages

A.D. Vision

Howdy pardners! Greetings from A.D.Vision and the great southwest. It's anime roundup time out here and we're busy putting the A.D.Vision brand on the best in Japanese animation. Be sure to lasso up a whole herd of our hot new releases including NEON GENESIS EVANGELION, BURN-UP W, SUPER ATRAGON, and USHIO & TORA. And don't forget our newest little doggie, THE SORCERER HUNTERS (Bakeretsu Hunters), coming early in 1997. Janice Williams
Advertising & Public Relations
<http://www.advfilms.com>

AnimEigo

Since beginning operations in 1989, AnimEigo has been committed to the anime fan market, always releasing in subtitled, dubbed in English and hybrid laserdisc formats. Look for some exciting subtitled releases later in the year! Join the "Gossip Group" and get our free AnimEigoSSIP newsletter (if you are not already a member). Just call us at (910) 251-1850 or E mail us at 72447.37@compuserve.com. Visit AnimEigo on the web at: <http://www.animeigo.com/>

Books Nippan

Thanks to everyone who supported the soundtracks for Please Save My Earth and You're Under Arrest from JVC & Books Nippan. Look for the release of Lodoss Wars Vol. 1, Iria: Zeiram the Animation, and the Memories soundtracks soon! Books Nippan is also proud to announce the video release of Dragon Century! Pricing and actual release date TBA (probably September).

Central Park Media



Manga Entertainment

Ghost In The Shell
The Ultimate Internet Challenge
Begins On June 18th!
<http://www.manga.com/manga>

Pioneer LDCA



R. Talsorian Games

Hello again from R Talsorian Games. We've got a big summer planned with the release of the official Bubblegum Crisis RPG scheduled for August. BGC the RPG will be the definitive book on Bubblegum Crisis with 160 pages. 16 in full color, jammed full of source material on the world of BGC, the AD Police, and of course the Knight Sabres, as well as tons of hard to find original artwork not to be found in any English books. BGC will also be the debut spotlight for our new game system: Fusion. Look for BGC to hit stores in mid-to late August, this summer!

The RTG Staff

Software Sculptors

Dear Anime Fans,

We would like to take this opportunity to thank all our fans for their support. With your help, we have grown from a small CD-ROM publisher, to a full Video and Multimedia company. We are proud to bring you the best of Anime on CD-ROM, and now one of the hottest Japanese TV shows, such as Slayers, on video. We are always interested in your feedback, so please visit our web site (<http://www.software-sculptors.com>) and let us know what you like and don't like, and what you want to see in the future.

P.S. Yes, we are working on bringing out a game, and will announce it before the end of the year!

Star Anime Enter.

Expect more coming in '96!

As we're still having trouble with Musicland, Sam Goody, and Suncoast, please ask them to carry our products.

Streamline Pictures

The series lurking in Ross Yoshino's mind is Cho Super-car Gat-Tiger; 26 episodes, Oct. 1977 - March 1978. It was a blend of Speed Racer and Getta Robo. The cars of the five Tiger Team teen drivers could combine into the Gat-Tiger super-racer. They fought the Demon Empire in races all around the world. The (reluctant) head female villain (daughter of the Emperor Black Demon) wasn't in love with Joe, the hero; she was Joe's missing mother(!), who secretly helped him (a gender switch on Racer X). The Trixie-equivalent was Sachio, daughter of Wakatsuki-hakase, inventor of the Gat-Tiger's 300 m.p.h. Solar Energy engine.

The Right Stuf



Viz Communications



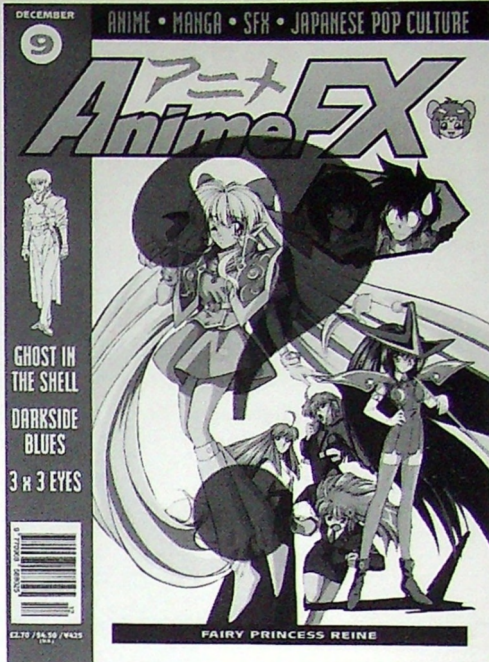
If your company is not listed here and you would like to be, please contact Limelight Publishing at (808) 942-0081 or fax at (808) 942-0277.

Anime FX and Ashdown Productions

— Trey Thomas

The world of anime fandom has always been a tumultuous one as long as I've been around it so this situation shouldn't have shocked and upset me as much as it did. Living in my modest two-bedroom apartment and quietly coexisting with the rest of the world while building my collection of anime goodies, I'd become quite content. I mean, J.A.I.L.E.D. (Japanese Anime Industry Legal Enforcement Division) had finally stopped being a primary concern of everyone (and while I still think that the flap concerning them was highly over exaggerated by the bulk of fandom, it is yet another story!) and I'd gotten used to receiving all of the various anime magazines, fanzines, and newsletters delivered to my mailbox. Then I read an Internet post concerning *Anime FX*. Their staff had been locked out of its office and also that Issue 12 was to be the last issue. Upon calling around, I learned a great deal of interesting news


concerning both the Anime FX and their relationship with Ashdown Productions. As matters stood, the Anime FX crew had contemplated a separation from their publisher because things weren't working out as either side had hoped. In the days just before the lockout, sources report that Helen had spoken with Ashdown representatives (who would later go on-line later to announce the discontinuance of the magazine) in regards to their differences and while Helen truly believed something positive had come of their discussion, she would soon be disappointed. The title, "Anime FX" is still controlled by Helen and Steve which means that they could continue to publish the maga-



zine on their own but only after all the legal dust has settled (it still hasn't as of this writing). Although Ashdown has threatened to strip Helen and Steve of the magazine and publish it on their own, they may have grown to realize that it was the personality behind the magazine that caused people to like it. What the folks at AP wanted more specifically was a magazine which could sell lots of copies, make the newsstand, and turn a tremendous profit. Both you and I know that there isn't one anime magazine which does that and worse yet, the people at Ashdown knew it as well. Nonetheless, they still used those goals as an excuse to document poor sales although, of all their magazines, Anime FX was reportedly one of their best sellers. Sources close to Helen also have gone on to state that she is still adamant about putting out a magazine and is currently in negotiation with several different publishers so we should all keep our fingers crossed. In the meantime, she sends all of her fans all the staffs most heartfelt thanks and love for the support that they have received throughout this entire ordeal. Not one to rest on her laurels, Helen has just submitted her second anime resource book off to the publisher for release sometime either this summer or fall.



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The Cure for the No More Dragonball Z Blues



A summary and review of Dragonball GT

by Yukio Herrick



Like many people out there, I was devastated when I heard that *Dragonball Z* was ending. Even after I had read the last issue of the manga and had watched the final episode, I was still in the midst of denial. But finally, realization set in and I was even more depressed than ever. It was then, in the deepest moments of my depression, while re-watching the last episode, that I once again felt hope. I saw the preview for a new Dragonball series and in early April, I had the privilege of being (I believe) one of the first people in Hawai'i to watch *Dragonball GT*.

Dragonball GT is the newest chapter in the Anime/Manga series created by Akira Toriyama. This new series features some new faces and a few old ones too. *Dragonball GT* takes place about six or so years after the end of *Dragonball Z*. The main characters are Son Goku, Trunks, and Pan all of which have aged appropriately and have gotten younger. Wait a minute, did I just say younger? Well wait a paragraph or two and I'll explain.

The series opens at Kami-sama's (God's) palace. It is here that Son Goku and Uub have spent the past few years in training. We get to see that contrary to what Piccolo said to Gohan in the beginning of *Dragonball Z*, Goku is one heck of a trainer and Uub has become a well disciplined fighter. After a few spiffy fight scenes we switch to a outside view of Kami-sama's palace where we discover three robots making an ascent up the side. After a few mishaps, the mechanical trio makes its way to the top. The canopies swing open and when to smoke clears, we are greeted with sight of an aged Pilaf-sama accompanied, as always, by his two faithful lackeys. (Pilaf-sama was a re-occurring bad guy, thing or whatever, from

the original *Dragonball* series).

Decades of searching for the Dragon Balls, has lead him to the very place of their creation. The three of them quickly spread out and in a remote corner they find seven Dragon Balls. Mad with glory Pilaf-sama fails to notice that there is something different about these Balls. Red in color, they lack the glow of the regular Dragonballs. Even with the fact pointed out to him, Pilaf doesn't care. Removing the balls from their pedestal he arranges them on the floor and summons the mighty Shen Long. But when he appears we discover that these were indeed not ordinary Dragonballs. For not only is this Shen Long ten times bigger than he should be, he is also Red!. It is the great Shin Shen Long and he dwells in the God's Dragonballs. Pilaf has just messed up royally.

As fate would have it Goku and Uub have finally finished training just a few minutes earlier. While walking around, taking a breather, Goku notices the black sky and sees the awesome Shin Shen Long. Going to investigate Goku stumbles across Pilaf's little trio. Remember how much of a



problem Goku was when he was little and realizing that he would be more of a problem as a grown up. Pilaf accidentally says out loud, "I wish you were young like when I first saw you." A deep voice answers from overhead, "Easily done." And within a few seconds Goku is little again.

From there we skip to Satan City where young Pan is taking a stroll through town with a school mate. Although she has got a lot older she hasn't gotten much taller. Anyway, being kids with some free time to kill Pan and her friend decide to see a movie, only to be stopped by a police blockade. It seems that the bank next to the theater is being held up, so no one can go near it. Pan, being part Saiyajin and needing some practice, decides to remove the bank robbers so she can go see her movie.

At that same time young Goku, who has been distracted from his 55th bowl of Saimin, steps out of a nearby noodle

house. Once outside, he sees a young girl who looks a little familiar, rushing into battle. Being a hero at heart, Goku leaps to her aid, only to be batted aside by the girl who shouts that it's too dangerous for a kid like Goku to be in a place like this. In a few minutes, the battle is over. With the bank robbers defeated, Pan makes a startling discovery. The little kid that got in her way isn't just some kid; he is her Jiisan (grandpa) and for some reason he's younger than her!?!?!?



Back at Goku's house, things get even more startling. While trying to explain things to Chi Chi, Goku is contacted by Kaiyoh-sama. Kaiyoh-sama tells Goku that because Pilaf used the Dragonballs, the Earth will be destroyed in one year unless all the Dragonballs can be found. One might think, "Well gee ... with the Dragon Radar they can probably find them in less than a month." Well normally ... yes, but Kaiyoh-sama relates some additionally drastic news. Earth is not the only planet with Dragonballs. In fact there are seven sets of Dragonballs, each one located on a different world. To add more fuel to the fire, Kaiyoh-sama doesn't know which are the other six worlds that have Dragonballs. Finally, to top it off, unless all seven sets of Dragonballs are found in a year, these other six worlds will also be destroyed.

With that in mind, it is decided that Goku, Gohan and Trunks will head off in search of the other six sets, while everyone else gathers the Dragonballs on Earth. This seems fine to everyone but Pan, who decides to make some last minute adjustments to the passenger list. This is done by sneaking aboard the spaceship while Goku and Trunks are waiting for Gohan and hitting the launch button before anyone can stop her. With Son Goku, Trunks, and Pan rocketing off the save the Earth (and those other six worlds), so begins the newest chapter in the *Dragonball* saga.



I would like to close by saying, that all the information presented in this article is based off my knowledge of Japanese. While the main plot is correct some of the finer points may be off. Well, anyway, that's a look at *Dragonball GT*. I hope you get a chance to see it soon. Oh yeah, just one more thing: In last issue's *Dragonball* article, the name given for the Vegeta, Son Goku Fusion using the Potara is spelled wrong. It should be 'Vegitto' not 'Vegitt'. I know it's nit-picking but.... Anyway, keep an eye out for *Dragonball GT*. The Manga should be out soon and believe me, it's worth it. Well, that's all JASHERs. See ya next time!



Christina: Piracy is a touchy issue. On one hand, many anime fans aren't rich enough to consistently afford the \$30 - 40 it costs for one legit anime CD, or \$100 or so for imported laserdiscs. On the other hand, buying from bootleggers means none of the money you pay them goes to the actual makers of the product, therefore the legitimate producers lose money. And then there are fansubbed videos, in which net profit in the transaction is zero.

In this vein, there seems to be a thread that pops up every so often amongst newbies about SM CDs. They want to know what they are, how they can get them or how they can identify them.

The Taiwan based SM people have inspired so much controversy, someone's actually come up with a well-written unofficial homepage for them. Just about everything you ever wanted to know about them is here:

<http://www.anime.net/SM.html>

Guess that's it on my end. Anything else from you, Wendell?

Wendell: ...and to end my part here:

The TRUTH is out there.
The bar is on your left.



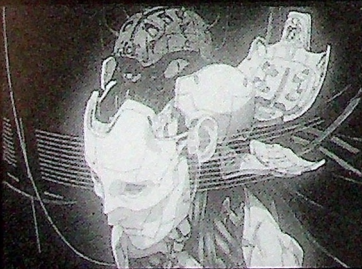
GHOST... from page 33

working there that the House was sold out every night that it was shown and grossed over \$5,000 over it's four day run. While that may seem impressive only to those in Hawaii, for our readers on the mainland. I have it on very good authority that the film debuted as New York's HIGHEST GROSSING single screen exclusive with over \$16,000. To Manga Entertainment... CONGRATULATIONS!! Hope to see more of this type of work in the future, and to the rest of the Anime fandom: take it from me, this film would be an excellent addition to any Anime collection.

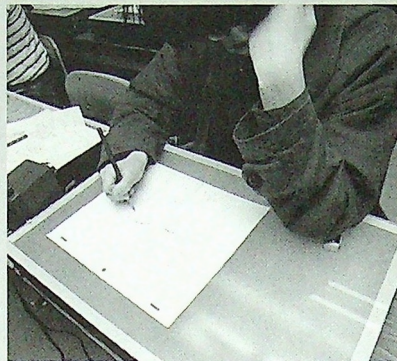
Note: To those of you still wondering. Yes, the words "Dubbed in English Language" or "English Language Dialog" still makes my skin crawl.



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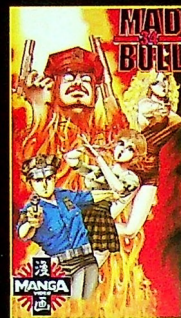
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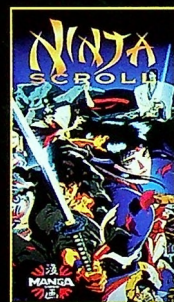
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